

SCHOOL ARTS



The Glory of Art Crafts

A New SCHOOL ARTS Help



STARTING IN THE MARCH NUMBER, this new help will be an assembly, by the Editor, of reproductions of fine craftsmanship of great Artisans and the inspired writings of great educators.

To give teachers of the arts a new inspiration . . . a definite reason for creative handicraft.

Designed to give greater emphasis to the need of Beauty applied to Handicrafts for use as well as ornament.

A new appeal for the recreation of more beautiful homes and the need of staying longer in them.

SCHOOL ARTS readers will find these pages in the March number an incentive to finer craftsmanship and one more step toward Victory.

WITHIN THE FAMILY CIRCLE

More information about Pan-American books and publications. Nora E. Beust, Senior Specialist in Library Materials at the U.S. Office of Education and, incidentally, a good friend and member of the *School Arts* Family, tells your Secretary that the brand-new bibliography, "Arts, Crafts, and Customs of Our Neighbor Republics" is now ready in mimeograph form and as long as the supply lasts if you will write directly to her you may obtain a copy. Remember now, this is a special bibliography on "Arts, Crafts, and Customs of Our Neighbor Republics," and the supply is very definitely limited. You address your request to Nora E. Beust, Library Service Division, U.S. Office of Education, Washington, D.C.

And in the same letter your Secretary learned that the printed bibliography "Our Neighbor Republics" and "Industries, Products, and Transportation in our Neighbor Republics" may be obtained for 15 cents and 10 cents respectively from the Superintendent of Documents, Government Printing Office, Washington, D. C. Remember, the Superintendent of Documents prefers to have you send payment by Money Order and in this particular case stamps are not acceptable. Don't hesitate a moment though to send for these publications, you will find them very valuable and worth ten times the small cost.

Western Arts Association Carries On the Equal to a Convention in Their Coming Bulletins

To be Sent to All Members

The lack of a convention this spring isn't going to hold back the Western Arts Association and its members from keeping in close touch with each other. The Western Arts Bulletins—always one of the most interesting pieces of mail received—will be expanded and made the equal to a convention in nearly every issue. Secretary Joseph Boltz has just sent along the following comment, "We mean to include (in the bulletin) a different type of material, including short articles on matters of timely interest; specific instances of work being done in schools which are contributing to the war effort; news notes on legislation and developments vital to the teachers; opinions of administrators on ways that we can more thoroughly revise our programs; notes from the Ship on materials; short reviews of new books; and material of like character."

Doesn't that sound just about the kind of information you would like to have from your Western Arts Association? There is no need to feel isolated or to feel out of place and away from everyone when you are a member of the Western Arts Association. You who have attended their conventions, know the hospitality which is always one of the highlights of every convention. You find this same hospitable greeting from friends and fellow-teachers through your Western Arts bulletins. Furthermore, you don't have to be in the Western Arts territory if you would like to

be with the Association for the duration, \$2.50 puts you into the group of members who are going to move forward fast in these coming days. Don't miss this opportunity—send your \$2.50 to Joseph K. Boltz, Secretary-Treasurer, Western Arts Association, Franklin, Michigan.

PICTURES WANTED—THE ONES YOU TOOK ON YOUR TRIPS TO EUROPE, ASIA OR AFRICA

Memorandum to: The Teachers of the Nation

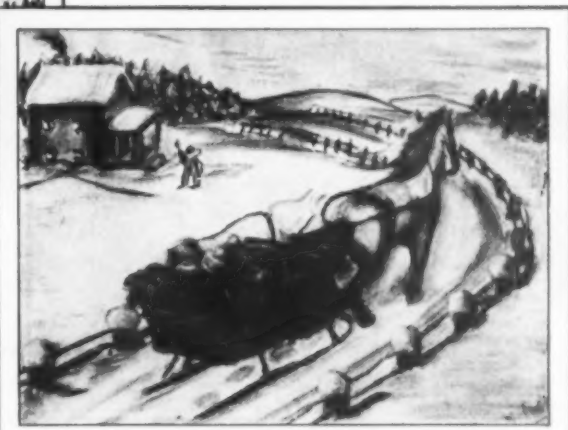
From: Office of Strategic Services,
U.S. Government

The Office of Strategic Services is looking for photographs showing the terrain of foreign lands which may possibly become theaters of war. Many teachers have taken pictures in foreign lands without realizing that these pictures one day might play a part in war. Please go through your photograph albums and pick out all foreign pictures which show as backgrounds—landscapes, harbors, beaches, docks, manufacturing plants, oil storage facilities, railroad stations, yards, and tracks, and offer them to the Office of Strategic Services.

The pictures themselves should not be sent at this time but the letters should be written to the Office of Strategic Services, Station G, Box 46, New York City, outlining what each person has in the way of photographs. A questionnaire then will be mailed to each letter writer to be filled in with all the details of what his pictures show. Silhouette shots of islands, air views of cities and harbors or photographs taken from heights are particularly valuable. Pictures will be returned after use upon request.

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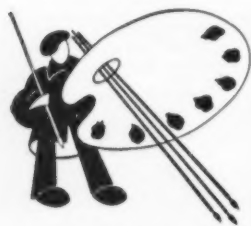
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INTRODUCTION TO THE FEBRUARY SCHOOL ARTS

By Alliston Greene

* This is the annual Materials and Equipment number, planned many months ago for the definite purpose of giving teachers and students of the arts practical ideas in craft work, concrete examples of craft work accomplished in other schools, and a Directory of Art and Craft Materials. This Directory should be carefully filed for reference when in need of material or equipment.

* The articles and illustrations in this number have been contributed by successful teachers and others of wide experience. They and we are thoroughly convinced that art training as here presented and exercised in the schoolroom will contribute much to the successful prosecution of the war. The training of the hands of those in the elementary grades, with an appreciation of artistic and practical values in the things they create, furnish a background for later power in the more active employments of the war effort. With this thought in mind, let us look at a few of the excellent articles in this number.

* What is the use of creating things of beauty only to see them ground to dust or blown to atoms by the devastating explosion of other creations of the same human minds and hands? A paradox: destructive creativeness. I suggest a thoughtful reading of Edward Anthony's discussion of the whole matter of art as related to life. The reading

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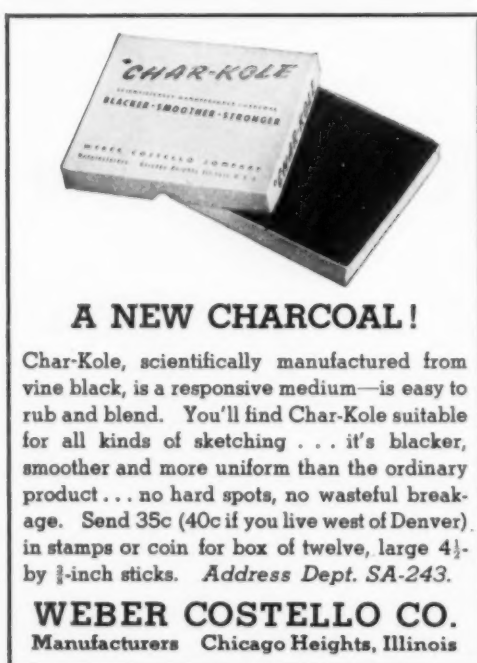
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must be thoughtful, for his reasoning is the result of intensive research into things material and ideas philosophical. It may be that what and how we teach will be influenced by such reading. In any event, we are living in a time when plowshares are being literally changed into spears, if our pencils are not being traded for a gun, and teachers of the arts should do something about it.

* There may be nothing new under the sun, but there have been wonderful discoveries in the art of combinations of elements. For instance, the Old Masters had used a certain technique for mural painting which seemed to be the best if not the only method. Now comes a modern instructor with a new and quite practical idea which accomplishes the same results less expensively and in less time. If you are interested in mural painting, read the article by Keith G. McKittrick on page 185.

* The "home-made" article is always more highly appreciated. Whether it is to tickle the palate, please the eye, or use in service, anything made at home, by those we love or know, is worth twice as much as a more expensive item from the department store. This fact is recognized by the Coffman Memorial Union at University of Minnesota which has provided a war project for community groups, adult education groups, Boy and Girl Scouts, and others. Military Service Crafts is a very worth-while project. Its scope is unlimited. The idea has all the elements of art and hand training, and will contribute mightily to the pleasure of the boys at war. Turn to page 192.

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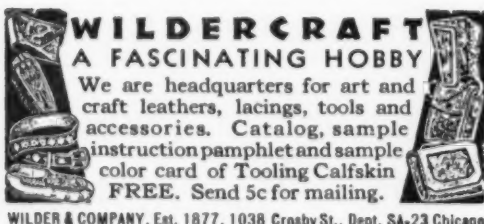
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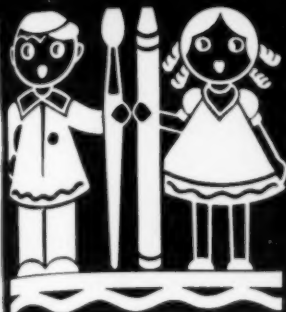
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SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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All communications concerning articles and drawings for SCHOOL ARTS publication should be addressed to the Office of the Editor, SCHOOL ARTS, STANFORD UNIVERSITY, CALIFORNIA.

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TRADE YOUR PENCIL



FOR A GUN

EDWARD ANTHONY
Detroit, Michigan

As philosophical as one may want to be about ideas and ideals, all philosophy must be haunted by realism. It is difficult to see the building of the future, when the future is being brutally beaten by the present today. It was an undaunted ambition to make this expression of thought better, more vital and constructive, if possible. So, painfully, travelled the notebook in the company of a troubled mind, struggling to assimilate a brilliant idea; to bring it to a stirring climax. But instead, in our travels from place to place, gallery to gallery, not seeking so much in the smug, librated past, but in the living right now, we were, still are, haunted by the blind unkindness of man to himself. It may be very well; it *must* be wise educational procedure, worrying oneself about a "line" of a chair, its tactile qualities, its basic design, whether it is functional or not; revel in precious time wasted—when a too functional bit of munition reduces the very same chair to sawdust right underneath one's observation. Found: a paradox, destructive creativeness. A visit through the *Museum of Modern Art*, BRITISH WAR EXHIBIT, last summer, over and over impressed the mind into the humble admission that war is not only all that Sherman ever said about it; without pretense, allying itself with no progressive venture on record, but, comparatively, *making* hell the advantageous, creative ultimate. Each title tab read incessantly, DESTRUCTION, 1941 and, like a monotonous beat of a water drop, perforated itself in the mind, as if in a calcareous rock. Immediately one could perceive that far too great an importance is being placed merely upon man's ingenuity to create—his judgment seems in neglect. Surely, stark enough is the picture, today, of unwise creativeness changed into destruction. Such a paradox is destined to stalk, forever, man's limited understanding of materials granted to his use by nature.

It is a hard fight—this "man against his own good" battle, but throwing the towel in is not the American way of making champions. We know that before the telling punch can be delivered, a lot of groundwork must be laid; before we have appreciation, there must be understanding—before that must be training—and that puts the job right in our hands. We take a candidate, we give him materials of all kinds, in various adaptations and variations. Raw—and finished; in harmony or in contrast with other media; large or small pieces and so on, until he re-acquaints himself with things taken, daily, for granted. Specifically, we have a student to whom, let's say, clay has always been a hunk of mud up to now. Or, "baby stuff" of



Edward Anthony (Self Portrait)

the remote past. Can we make him change his opinion of this media by showing him illustrations of work done with it, beautifully executed ceramics and pottery? Or would this only tend to establish unattainable standards of work in his mind, creating new inhibitions even before he starts to work? But if we give him that material, encourage him to see what can be done with it; poke it around, squash it; cut it; roll it; get the feel of it; its qualities, possibilities and limitations will cease to be a mystery—a new world of creative self-expression will be at *his* hand. Sounds like an old story. Don't we all immediately assert we all have been doing just that for years. Perhaps we have. We know we never *told* the student what he may, or may *not*, do with the material we gave him. We never implied, even remotely, that OUR decisions were expert, and therefore final, on all such matters. Experience, yes; *background*, that is what we have; the student, we know, has always lived, and will live, an eventless life; at best, persists in being an impervious little "case study" to everything about him, and so we impart our experience to him. Sure, we know there are types of experience. Good and bad, effective or worthless. Ours is good, the student's worthless. *How* do we know ours is good—we're *OLDER* and somehow, miraculously, infallible. We have made pottery, for example, and we know, from experience, the best way of doing it, therefore, the *student's* best way should conform to ours. He learns from our experience, just as we would learn to be first rate ballplayers, watching *him* bat the ball.

We want to develop in him the understanding and initiative we refuse to recognize in his work. To be sure, a student may get an idea out of *our* idea; just as we would learn to pick up the bat and swing at the ball after watching him go through such a procedure—but unless we bothered to extend our experiences, through our own initiative, assume the responsibility of the liberty to explore the various ways of the game, a “rookie” quality would prevail. Success would remain as limited as our understanding of the equipment and material at hand. If you believe a ball player’s success depends on a “knack” of doing it, here is your right field of research. The student needs to develop his own experiences as they happen. Our job is to be conscious of their happening the right way. And the right way is not by exposing the student to pictures (there are too many exposure victims, already. Mere mention of the word chills the creative sensitivity!), to files, museums, and to any something already collected for him. Permit the student to do research—organize his own material; make his own file, undertake the responsibility of a job. Let him lead, you guide. The interest in *Trains* led one student into an adventurous experience of both extensive and intensive study about railroad companies, corporations, schedules, signals, terms, weights, symbols, distances covered, types of freight carried, ratings—just about all information possible. Beautiful part about it—this interest has developed other channels of experience, improving the student’s vocabulary, his sense of organization, social significance, and responsibility. Too good to be true—but true. And it meant endless trips to the freight and railroad yards, conferences with switchmen, engineers, telegraph operators, and others, all glad to cooperate. Another student developed a furniture interest. First gathering all available data on current and past furniture design. Then, information about wood, its finishes, building charts of various types of wood; combining them with other materials, in harmony and contrast, he learned about the limitations and possibilities of the different kinds of wood, and its most advantageous application to the problem at hand. Along with this bit of research came the better understanding of three-dimensional design, plastics, metals, textiles, and synthetics. And, certainly, the student encountered the newer needs of furniture design; the differences between mechanical and craft influences were noted. With this basic background he was about ready, much like Bel Geddes who¹ “does all his designing with enormous basic data and background,” to start his actual work. Feeling the three-dimensional in furniture was gained through very personalized work with the most fundamental of all three-dimensional media—CLAY. The student explored its every form. Even the most elementary handling of the material brought into play sensitive thought and reaction. Organic

Design as interpreted by Saarinen and Eames, recently, and introduced to use in furniture, can only happen when the designer, the material, and the consumer’s need, are in such close contact that the design itself emerges from within natural forms and needs, and remains, not merely² “—affectionately molded to fit the average rump” but continues to maintain that subtle beauty found in all natural things. With a rich background of information, the student began to apply his knowledge to his work. Naturally, his approach was different, he was free to let loose all his originality and, as the expression goes—GIVE. Even more than that, being closer to *the* average in social status, easily acquainted with such trivial as the family budget—his designs, unlike Saarinen’s and Eames’, were tempered, especially, by the understanding that whatever is designed must be made inexpensively—and combine with the average household scheme more readily the “organic structure” of the family purse had to be considered, in other words.

As each student developed his “personal job” his progress was easily observed by his fellows; he, in turn, gained through their assimilation of ideas, material, and the gradual growth of whatever interest they chose to work out. The teacher wisely remains in the background permitting the student to take initiative and assume responsibility, serving as his counselor only. Of course, the nature of each individual job established the length of time absorbed by it. The time element, the maintainance of even progress in the class, frankly, is the *teacher’s* “personal” job. He must restrain, and yet stimulate work so that each student may profit, as richly as possible, from each step taken on the job schedule. Other obstacles present themselves, too. The average inflexible public school curriculum does not encourage such a program very well. Many adjustments must be made. For example, the interest in wood and furniture design should be rightfully developed, or at least supplemented in the woodshop of a high school; the interest in trains should find its climax in the machine shop—where the final, intricate mysteries of mechanical parts could be revealed. The sound techniques of mechanical drawing—understanding of textiles—weaving, cutting and finishing, are valued additions. The average high school usually includes these on the program, but in a highly unrelated set-up. A student may take shop one semester, have drawing the next; the third semester, because of an “academic requirement,” be unable to continue, in a relative way, with his studies. Or he may be taking the necessary classes during the same term, yet be unable to co-relate them because the classes are either in different school departments—and the instructors cannot adjust their programs to fill these needs—or, perhaps, follow *prepared* courses of studies, unrelentingly forcing the student to, as best he can, assimilate the fragments into a whole idea—or miss entirely the related values existing in his work. Admittedly, our curriculums, at present, are not technical in their training, endeavoring rather to

¹*Art and Machine*, Sheldon and Martha Cheney, McGraw-Hill Book Co., Inc., page 66.

²Geoffrey Baker, *Magazine of Art*, November 1941, volume 34, page 482.

give the student a "sprinkling" of culture—than a good ducking. But it is reasonable to assume that once such widely dispersed departments as art, machine shop, wood shop, and home economics were brought together and arranged into a sensible chronologically related order, that of each course being preparatory to the other, the student could grow in understanding and appreciation of his work. Certainly, the terrifying adolescent could do with less confusion.

Art as it was in the needlepoint and horsehair sofa days—as it often is today, need not be outlawed. The "art appreciation" classes, historical data, or "background" courses, as they are lovingly referred to, have their place. A knowledge of past cultural accomplishment is desirable—fine art history serves its purpose—has its function. Sir Edmund Gosse tells us,³ "—neither Science nor Machinery claims to produce either art or style. Trade does not concern art; art is a thing in itself, a sort of ecstasy, a passion, a personal matter, which has its own function. The slogans 'fitness for purpose,' 'functionalism,' strain industrial design in the wrong direction—and belong to the phase of excessive simplification which is passing." And, these statements reopen a world of discussion as to what is art. Is it merely a decorative gilt-framed something—or, a feather-dusted marble space "filler-inner," or is art everything, everywhere about us? The clothes, the streets, the people, their machines—life itself? We have long believed in the illusive "art of living," but it always has been in reserve for the favored few. Actually, of course, the favored few often persisted in living artlessly. Because if, as Sir Edmund Gosse tells us "Pleasure in itself is functional. Delight is its own end, in this sense, pleasure is utility." There *is* art and style in science—machinery abounds with it. That "excessive simplification," "streamlining" in modern expression, happens only when man can perceive with pleasure through all superfluous nothing, and appreciate the fundamental existing forms which, in themselves, are the sources of beauty. Then, yes, pleasure always will be functional. Art, however, is not "a thing in itself." It is a part of everything, be it the peculiar

beauty of a machine, or perfection of a painting. Art is a mirror, reflecting the beautiful best in every man's creative thought. As an abstraction, in a non-objective manner, unrecognizable, it becomes non-existent to the majority. And, contrary to Fr. V. McNabb's belief that⁴ "— to make Art serve where it should reign is to degrade art," one can easily see the opposite must be true. Art can reign as a historian—but, must serve to maintain the vitality everyday living demands of it. Art, important art, we all know, has always been of the people. It exists within them—must be recognized by them, at whatever standard it may begin. It expresses itself in the simple many ways of the day's work. Through this standard does it emerge from the people—in that standard must begin its appreciation and growth. At this point of approach starts our teaching. The student cannot begin to understand, readily, the abstract expression built upon ecstatic emotion, nor can the layman. Their appreciation must begin with concrete, personal experiences to which their emotions are educated to respond. In this case, everything about us is an art; art expressive of its particular time, representative of the culmination of the art of all time. Today, mass production brings new materials, tools, techniques, and ideas. Industrial arts are determined by and geared to industry as it exists. The machine has become the foundation fact and the shaping tool; it is, automatically, both our influence and inspiration. This is the passing day of limitations; the delatante interest in art, and its misinterpretation. The period of specialization, so decried by many as limiting, is bringing to us⁵ "that needed magnificent spontaneity which can result only from perfect mastery of technique and the habit of thought in expression." Somehow thought and mass production, as a combination, seem a paradox. Yet without thought, individual creative thought, our inventive industrial mass production, economic and social setup would be impossible. Lincoln's philosophy "that all men are created equal" may read that all men can create equally. In a democratic world we live in, constantly demanding new ideas, creative originality still remains at a premium. However, we are definitely broadening our viewpoint, realizing that vital contribution to the benefit of all can and does exist in the humblest and unsuspected of personalities. . . .

³*Purpose in Design*, Methuen and Co., Ltd., London. 1938 edition, page 3.

⁴*Thoughts Twice Dyed*, Fr. V. McNabb, page 3.

⁵*Purpose in Design*, A. Defries, 1938 edition, page 2.



A New Dry TEMPERA-ON-GESSO Technique

KEITH G. MCKITRICK

Albion, Michigan



Mural Painted by
Students of Albion College

Cherry Moffett spreading water
putty on her large mural



A UNIQUE and very practical idea recently developed by Mr. John G. Shrock, instructor of Fine Arts at Albion College in Michigan, is one that should prove very advantageous to student-muralists of any age, from the grades on up through college. It is the utilization of the Old Masters' technique of egg-tempera-on-gesso on an entirely different base, water putty, which is cheaper and much less troublesome than the old method of applying the paint while the plaster of Paris was still wet and doing only small sections at a time. Both large and small portable murals were painted with great success at Albion using this method.

First, the students bought a can of water putty from a local lumber yard and mixed it according to directions. They began with a relatively small surface, an 18- by 22-inch piece of pressed building board, selected for straightness and smoothness. Using the rough side of the board, the putty was applied in three coats, the first being thin so as to be slightly absorbed by the board, better allowing for adhesion; the second thick, and the third thin again so the surface was smooth. The coats were allowed to dry between applications and were put on either with a brush or a spreader. Directions on the putty can suggest the use of vinegar to retard the drying of the putty, but students who did this found that paint wouldn't stick well as a result, so discretion must be used as to the amount of vinegar added, if any is to be used at all.

Boards of this kind are better for the beginner to paint on, as the coating, unlike real gesso, is flexible and porous, being more readily adaptable to the tempera which is placed on the market for school use. The hard surface, having the appearance of plaster of Paris, was then ready to be used. Usually preliminary sketches were made with carbon paper or directly—sometimes in separate squares, to check the composition. A regular poster-color tempera was secured and mixed; the regular procedure was to use only red, white, blue, and black, mixing colors from them and saving the disorder of having many colors strewn around.

The whole brush technique was the use of small strokes, parallel and close together. This gave the

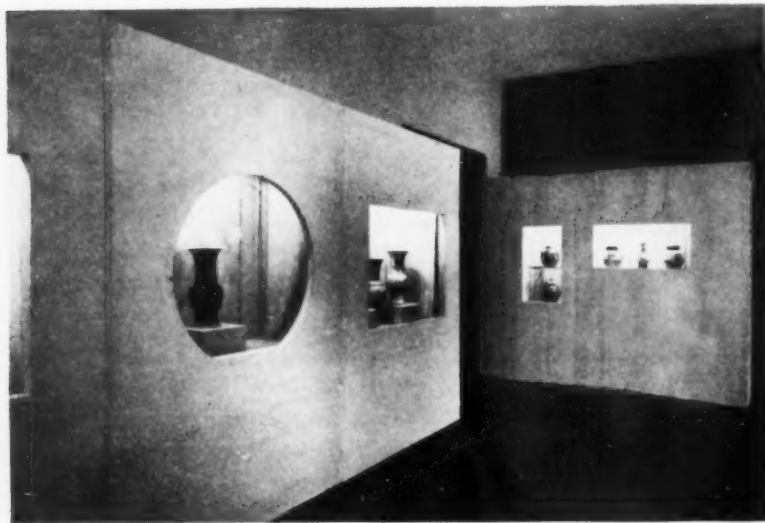
composition an interesting and pleasing texture, and was especially beneficial in bringing out the phenomenon of relative colors. Every small area is interesting by itself as well as by enriching the whole, from the use of these small brush strokes. Care must be taken, however, not to put too many layers of paint on the composition (no more than two), or the paint will flake off. The addition of egg as a binding agent for the paint may be used to give more adhesion if greater brilliancy is desired. In painting one color over another, a method employed by showcard writers may be used which is mixing the second color on a cake of soap. The soap keeps the paint from chipping.

Thus an ancient technique used by Giotto and many of the Old Masters may be brought up to date without the burdensome difficulties met in their times, thereby bringing it within reach of all art students.

NEW EXHIBITION TECHNIQUE FOR SCHOOLS AND ART MUSEUMS

D. DEFENBACHER, Director

Walker Art Centre, Minneapolis, Minnesota



New installation
of objects
collection

View of the old
installation of
objects collection



IF I am a layman, I go to an art museum to learn something about art. In its catalogue I have read inspiring statements about the benefits to be gained from artistic knowledge, and I have gathered the impression that a visit will send me well on the way in my education. So I go to the museum.

The first thing I see is a pot. I like its looks, and my interest is stimulated. I want to know who made it, why, and how. I especially want to check on my first impression and find out if I am right in liking it. Why are its color, shape, surface, and ornament considered good enough for the museum? I want to know these things so that I may apply their principles when I buy china for my dining room, or a present for a bride and groom.

Therefore, I read the ticket put beside the pot. It says "Sung, c. 1000. Found in the Fukian District near Amoy. Acquired from the Pettibone Fund in 1929."

Crestfallen, I look at another pot, another, and yet another; I go on to the paintings and the old furniture. It is the same story. The labels are very impressive, but I would have to read several books to understand them.

In addition, few of these things seem to be related to one another. They are placed side by side for obscure reasons, known only to the art expert. I do not know which to look at first, nor do I understand the artistic development which they may represent.

So I leave the museum, sufficiently awed, but quite confused, and without a single fact upon which to build future knowledge. Dimly I realize that if I can go often enough, my taste will perhaps improve by mere exposure to fine things. But I want to learn quickly, and feel that if the educational boast of the museum were carried out I could do so.

Any intelligent person can verify the foregoing by entering almost any museum and watching almost any visitor. Our museums have claimed monetary and moral support on the basis of an educational veneer no thicker than the oil on a watch spring. Sooner or later, the development of cultural interests and public demand will force them all to change their ways or slowly decay.

Many museums are already beginning to find that in this day and age of cunning advertising and well-publicized public entertainment, fewer and fewer visitors are entering their doors. They are discovering what commercial advertisers have known for years: that in order to attract people it is necessary either to convince them that they need what you offer or tailor your "product" to fit what they already know they need. In the case of an art museum, the "product" to be "sold" is an increased enjoyment of life through the arts. And there are two methods of "selling" it to the public. One is by showing an aspect of art which the layman can use—such as the consumer arts, and fine arts suitable for the home. The other is by making an informative and simple presentation of all art, old and new, through an improved exhibition technique.

To do this, it is not necessary for the museum to invent anything in exhibition planning. Forceful presentation has been used for years at World's Fairs and Expositions. Museums need only take that method, refine it, and adapt it from a device for selling railroads and ham to a medium of telling a story about art. In so doing, the museum would also be able to develop the exhibition itself into the creative art which it can be. An exhibition is potentially as much a vehicle of communicating feeling and ideas as a novel, a play, an essay, or a movie.

To perform both their educational and recreational functions, exhibitions should tell a logical story. A single theme should be stressed throughout so that the visitor comes away with a tangible idea, easily remembered. In this, there is a close analogy to a play. The exhibition theme is used as is the dramatic narrative upon the stage, while the artistic objects are like the characters; they are concrete expressions of the theme. Color and form make settings for the objects, much as backdrops do upon the stage. Different hues and arresting shapes can also create emphasis, comparable to the climaxes in a play.

In an exhibition, since the story is told on walls or in cases, it is hard to control the eye and, therefore, the attention of the audience. The old style of museum presentation gave little indication as to what object or painting was to be looked at first. Therefore, there was no continuity, and the story, if any, was received by the visitor in a jumble of fragments. To



Two sizes of the unit cases used at the Walker Art Center. The blank areas are the backs of cases which face the other direction

follow a story in any medium, it is necessary to look first at the beginning, then at the middle, and lastly the end. Only in this way can the reader, the audience, or the museum visitor comprehend the message being communicated. In a theater, the audience is forced to look at the stage or screen, and the unfolding drama can be presented in sequence without there being a possibility of seeing the end before the middle. Since this is not so in an exhibition, the visitor must be carefully directed and led by the design and floor-plan of the show. He should not be aware of being guided, or feel compelled to look at anything; this would make him uneasy and would distract his attention. Caution must be exercised in any dramatization, whether on a stage or in an art gallery. If the technique is obvious, the story is lost to the onlooker. If an audience is more impressed with the stage sets than the drama being presented, the latter is usually a flop. Similarly, if a museum visitor notices first the color or form of an exhibition setting, the exhibition probably fails to put across its message.

The technique used at the Walker Art Center in Minneapolis has met with more than a little success, although it is still in the experimental stage; and there is room for unlimited development. The method does not require any greater expenditure than the old type of museum arrangement; it is necessary to add only creative thinking to the usual materials and expenses of an exhibit.

In a museum which has constantly changing exhibitions, a great deal of attention must be given to basic equipment or "props." These must be designed to be repeatedly usable. With careful planning, these props will accumulate during the first year or two and, thereafter, only very special displays or backgrounds need be constructed.

At the Art Center, cases of several sizes were built for use in the special changing shows which are put up on the average of once a month. The cases are made of five-ply veneer with glass fronts in wooden frames which screw on. Fluorescent lighting, which generates no heat, is used inside them. Each case has a separate base of equal dimensions, made also of plywood, and the units can be used in a variety of ways. For an exhibit, the cases are painted with quick-drying, inexpensive casein paint so that the color scheme is easily changed. Most exhibitions are planned around this staple equipment. As the need



A curving wall, used here as both title board for an exhibition and as a means of directing the visitor

has arisen panels, partitions, and other installation pieces have been built and added to the "unit pool."

Besides equipment for changing exhibits, the Walker Art Center required attractive housing for a large permanent collection. Along with the objects in the collection, the Center inherited a great many typical museum cases which were sturdy and usable. But with their glittering chrome legs and mirror backs, they distracted attention from the objects within. A room full of their clinically stark array was cold and uninviting, no matter how beautiful the objects. Therefore, false fronts, again of veneer, were built to cover them. Easily removable, the fronts were butted up against each other along the wall to give the effect of one long built-in case. Painted inside and out with pastel colors to harmonize with the objects, and lighted from above, these transformed cases are now warmly attractive.

The painting collection offered a problem which has not as yet been entirely solved. But with the changes which have been made, a great improvement has already taken place. The walls have been painted in casein of various subdued shades, chosen to best set off the pictures hung upon them. The different wall colors avoid the usual grey monotony of most galleries, and thus reduce "museum fatigue." The paintings themselves have been hung with a large space between them, so that it is easier to focus attention upon each one. At various intervals, large captions give important generalities about the works in a particular gallery. Eventually, more will be done with captions; each painting will have a simple explanation beside it. Also, the dramatic possibilities of textured backgrounds and unusual lighting for the paintings have not yet been exploited.

The current series of housing shows at the Art Center represents a slightly different use of installation than those just discussed. This series comes under the classification of a changing exhibition, since each part lasts two months, but the material used requires no cases. The installation consists chiefly of partitions upon which photographs and captions are placed. Platforms projecting from these hold scale models of different types of housing. No cases are required.

A description of the first of these housing exhibitions will serve to illustrate more in detail the general method followed in all displays at the Art Center.

To begin with, this exhibition (like the other three in the series) is concerned with a problem which is an integral part of the layman's life—the home. It has one central theme: that the form or style of a house in any period is the result of the needs plus the technical achievement of its particular civilization. For example, in the first room are models and photographs of a cave dwelling, an igloo, an African grass hut, an Egyptian noblemen's home of about 1500 B.C., a medieval castle, and six large rooms of an 1885 American house. Placed beside each of these examples are large captions which explain in simple language the reasons for the appearance and plan of the dwellings—how they are controlled by the requirements and degree of skill of their habitants. The cause-and-effect reasoning is carried on throughout the exhibition, up to the modern house. The latter forms the bulk of the show, since it is of more immediate concern to the gallery-goer; the "Modern" house is the present-day embodiment of the principal theme—building for a particular type of civilization.

The educational aim of the exhibition is to demonstrate to people that by building a home with discrimination, by planning carefully for their own particular needs, they can have a more efficient and a better designed home than if they take a past style and deform it to fit modern living. The resultant structure will be just as attractive as the Colonial or Cape Cod house, and it will make living easier and more convenient.

In order to tell this story so that the visitor will look at the right portion of the display at the right time, the partitions have been arranged to lead him in logical sequence from one model or photograph to the other. The important highlights in a gallery are put in an advantageous position so that it is impossible to avoid them. They are further stressed by means of striking color contrast and arresting combinations of form. A series of these points can be more easily remembered than an exhibition full of objects which are treated as of equal importance. The outstanding principles remain fixed in the mind of the visitor, as an outline or a skeleton whereon he can hang whatever else he may remember of the show or whatever he may learn of the subject in the future.

Another method of drawing attention to a salient feature is by the use of unusual textures or abstract arrangement of objects. For example, a large caption is painted on a curving wall which is nine feet high and made of corrugated iron. The sentences on it are painted in two colors, red and black, and the letters are four inches high. The size and the contrast between the corrugated sheet iron surface and the mat paint of the walls next to it, immediately draw the eye. Again, an abstraction of four objects, is arranged as a three dimensional "collage" in order to demonstrate dramatically that the once-upon-a-time scientific heating, lighting, and refrigeration were inconvenient

and inefficient compared to our own. This "collage" is made up of a pot-bellied stove, a rusty radiator, a wooden refrigerator, and a gas fixture with an elaborate lamp shade. Beside this composition is the single caption: "These were modern yesterday. New accessories allow you greater freedom in designing today's house." Because of the unusual arrangement in connection with it, the caption is liable to stick in the mind of the visitor. When he rents his next apartment, therefore, he will use more discrimination concerning the design and function of these utilitarian yet potentially "artistic" elements.

Probably the most arresting detail of this exhibition is the large scale model of "Grandfather's House," furnished down to the last antimacassar and jelly jar. On the outside of these rooms are captions which tell why the parlor and the separate dining room were not only feasible but also necessary in the last century. The cluttered interior, but most of all the unwieldy and inconvenient plan, form an impressive foil to the modern dwelling with its compact, economical plan.

Scale models of recent houses by Frank Lloyd Wright, Richard Neutra, and progressive Minnesota architects come directly after the house of 1885. Photographs and simply phrased captions supplement the models, and colored transparencies, projected on a screen, demonstrate particularly interesting details of the interiors. These models and the principles in them, repeat in many ways the message of the exhibition—that form grows from function. One of the important details, for example, in a house by Frank Lloyd Wright, is the wide eave at the edge of the roof. The caption concerning it reads: "Wide, overhanging roofs shade the rooms from the high summer sun, but permit the low winter sun to penetrate the house."

Not actually a part of the exhibition itself, is the full-sized demonstration house which is being built on the Art Center grounds in connection with the housing program. This is an obvious adaptation from the commercial displays so often seen at expositions. But the Walker Art Center house will be used to "sell" an idea rather than the products used in building it. The house will show what can be done with architecture today, and is intended to stimulate constructive thinking about houses in general rather than offer an example to be literally imitated.

With exhibitions such as this, the Walker Art Center has tried to make art more useful to the public. The Center, assisted as it is by the Work Projects Administration has been more fortunate than some other museums in being able to form the vanguard of progressive museumology. It began without the trammels of established precedents, and is able to act as a laboratory for new experiments. But, given a little creative power and a sense of what a particular community requires, there are possibilities of greatly improving exhibition techniques in any art museum.



DESIGN AND PICTORIAL ANALYSIS CLASS

CAMERON BOOTH

St. Paul School of Art, St. Paul, Minnesota

THE teacher of design has first the problem of encouraging the student to experiment and to gain confidence in his intuition. This is a freedom which is new to the high school student who has been trained in the learning of formula and fact. His success has been in how well he has memorized, which, of course, is commendable. The approach to design, however, must be different, as formulas can never be the basis of creation. Intuition and experience in the use of materials, unfettered by formula, is demonstrated in the work of any good artist. Imagination, fantasy, caprice, feeling and the urge to create are prerequisites of the artist. These qualities, when given direction, become powerful creative forces. However, intuition, feeling and instinct alone are not enough. To be guided by these without reason would be insanity. Reason must be combined with intuition. Where then is a tangible basis—a meeting of the rational and irrational—intuition balanced by reason?

The design teacher, who has imagination and perception and who is already familiar with the principles of design, may find inspiration and a new approach to his problems by investigating the work done at the Bauhaus, in Weimar and Dessau, Germany, from 1919 to 1928.¹

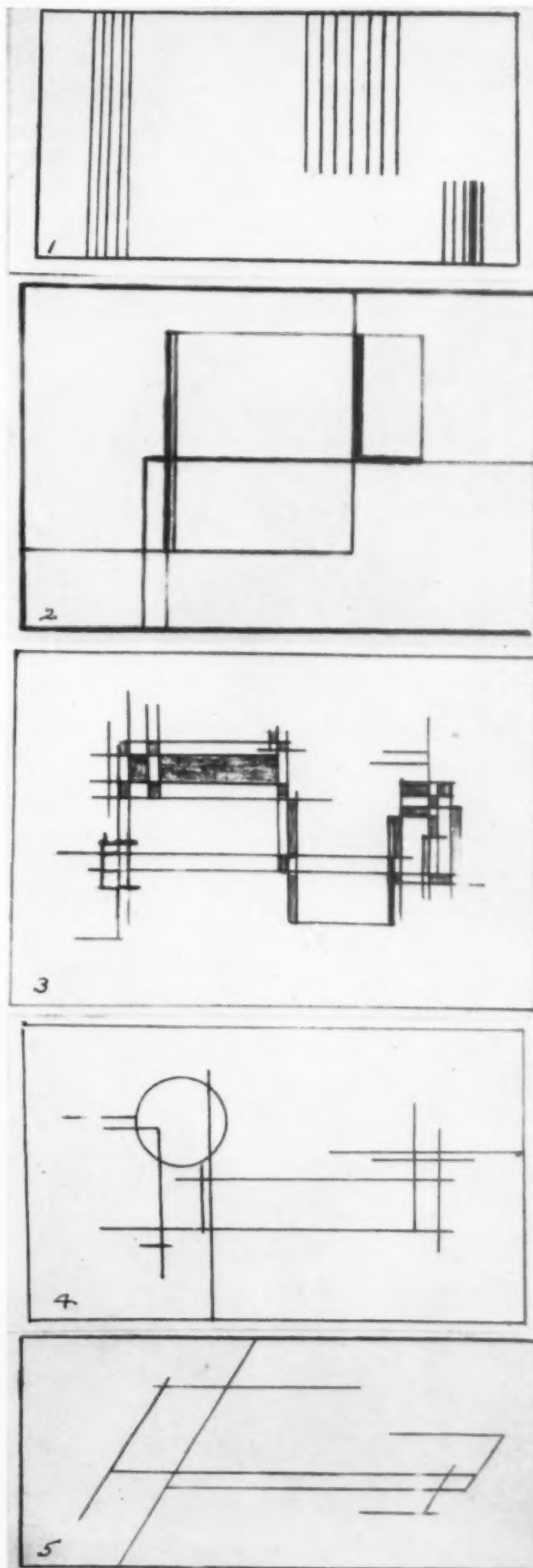
The teachings of the Bauhaus have had amazing success not only in producing practicing designers, painters, architects and craftsmen, but also in providing pedagogical criteria in the field of all the plastic arts.

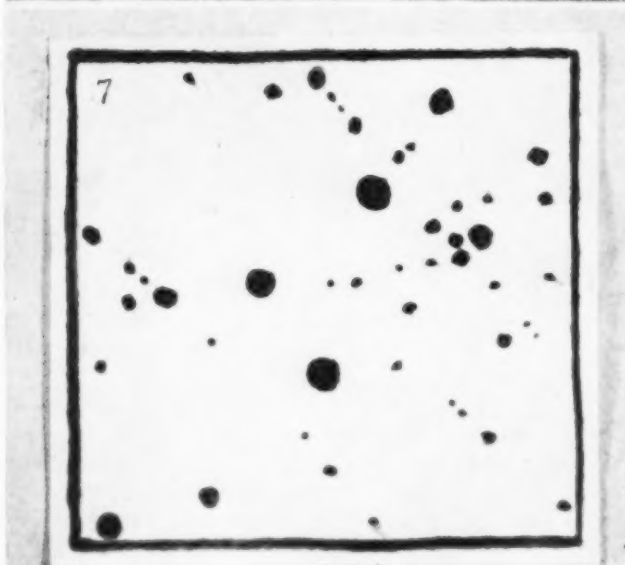
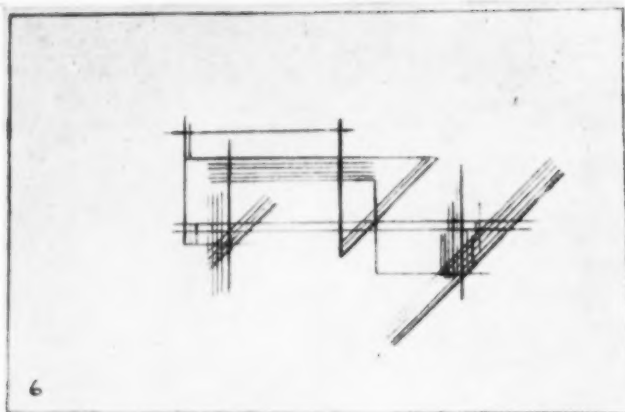
Since 1932 the Saint Paul School of Art has conducted classes in modern design simultaneously with drawing, painting, sculpture, and commercial advertising. The course follows that which was developed and practiced by Johannes Itten who was an instructor at Bauhaus and, after its closing, formed his own school in Berlin. It is the purpose of the design class to familiarize and develop in the student a sensitivity to the simple plastic elements which are the fundamental means of expression of the creative artist. The experience gained by experiments and exercises in the abstract plastic elements has broadened the perceptive and creative abilities of the students. At first there was some doubt as to its value and applicability to painting, but it has proven itself practical and stimulating. In many cases it has opened a new outlook toward the visual world. One student commented,

¹Bauhaus, Weimar, 1919-25. Dessau 1925-28. Pub. The Museum of Modern Art, N. Y. C., 1938. English translation. Staatliches Bauhaus, Weimar 1919-23, Pub. Bauhaus-V Verlag, Weimar-Munchen.

New Vision, Maholy-Nagy: Brewer, Warren & Putnam, Inc., N.Y.C. English Translation.

Punkt und Linie Zu Fläche, Kandinsky-Bauhausbucher. *Art of Spiritual Harmony*, Kandinsky English translation.





"It is like putting on magical glasses. I now see and think in plastic terms. The visual world has new order and meaning to me." It is safe to venture that this training gives the student a courageous approach to his problems, and the results are more vital and creative.

Line, color areas, pattern, texture, proportion, space are some of the elements of design. The designer is dependent upon these elements. He must be sensitive to their relationships and to how adequately they express the idea he has in mind.

In this brief article it is possible to make only a few remarks which may give some indication of the sequence of problems. There are hundreds of them and all are progressive. It is essential that each problem is well understood and has become a part of the student's feeling before passing on to the next. The course should be so arranged, from the simplest exercises to the complex, that should one step be missed or weakly understood, it will become evident in later work.

As far as possible in the early problems the various design elements are isolated. For example, an early problem is: four or five straight vertical lines dividing a well proportioned rectangle into varied and proportionate areas—Illustration No. 1. Experiments with this is continued until skill and feeling for divisions is well understood. The next problem is the same but with horizontal lines. Following this the horizontal and vertical are combined—Illustration No. 2. The result will be rectangular divisions that become areas. These areas must be felt and the problem is continued until the student is able to arrive at beautifully proportioned areas. Illustration No. 3 is similar, but the design is considered as a single unit with no lines touching the sides of the format and heavy dark lines are used as rhythmical spotting. Illustration No. 4 is also based on the rectangular divisions with a circle added. At this point, mention must be made of the fact that all shapes are related to the three primaries, the rectangle, the triangle and the circle. Lines may also be considered as belonging to these three. That is, the diagonal line being related to the triangle, the vertical and horizontal related to the rectangle, and the curved line related to the circle. Illustration 5 is a combination of horizontal and diagonal lines. Illustration 6 is a continuation of the same problem, but more complex with more lines used, and a feeling for spotting and color and movement. Illustration 7 is a constellation of circular spots, varied in sizes, arranged at rhythmical intervals, laced together by placing the spots in rows which imply lines that divide the format into proportionate areas.

The illustrations so far are of problems requiring discipline, exactness and thought. They are controlled and severe in feeling. The following problems are more expressionist and free in feeling, but their degree of unity and order is based upon the application of the first type of problems.

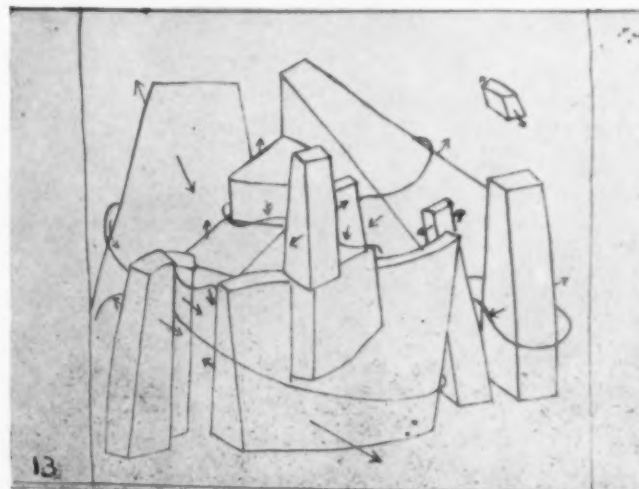
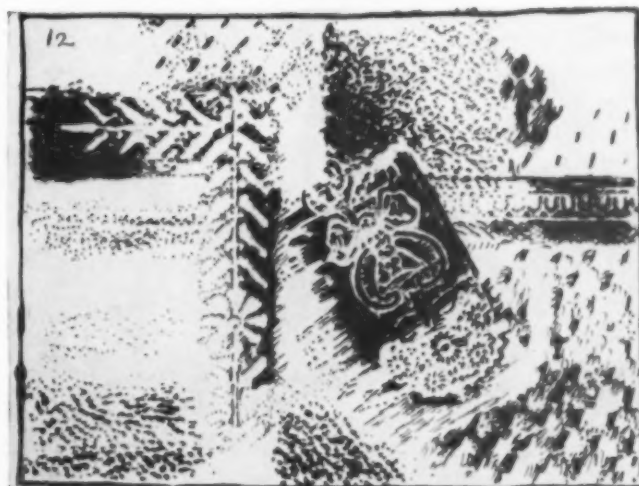
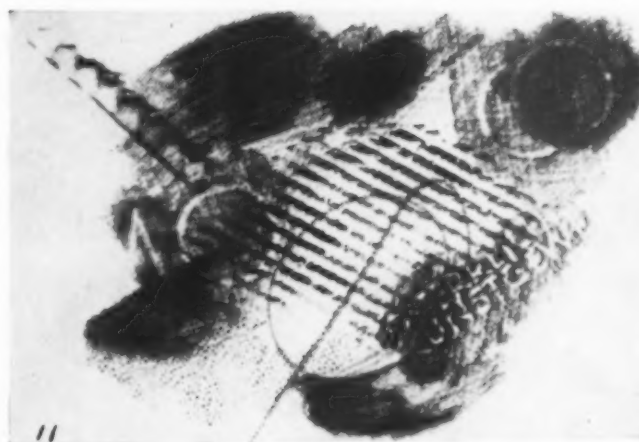
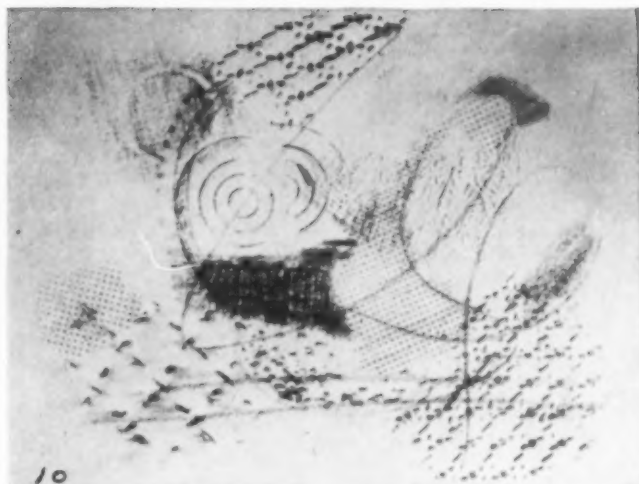
Illustration No. 8 comes after exercises in straight lines and in curved lines. The straight is varied in erratic lengths and directions. The curved is done with a brush, varying the lengths and directions and widths. In combining the two, the flow of movement must be common to both. Problem 9 is somewhat similar in its linear construction but carried on to a new expression, that of lost and found or sharp and soft edges. Some areas are solidly closed in with value, others are soft and open and the swing and rhythm of pattern and line may take on the aspect of a different design than when it was in line alone. This exercise is practiced also with both hands working simultaneously, the left hand automatically making the reverse to that of the right hand. This may be done (standing) with bunches of colored crayons held in each hand. The design is developed later in the manner of Illustrations 9, 10, and 11. Illustrations 10, 11, 12 are rubbings made with pencil and paper over various textured surfaces such as book covers, fabrics, fly screens, grained wood, etc. Here the student must rely upon his knowledge and feeling developed from previous exercises. This problem will reveal the sensitivity and intelligence of the student and also the effectiveness of the teaching.

Illustrations 13 and 14 are analytical drawings from prints of 14th century painters. The work of Giotto and his school reveals powerful and simple plastic organizations which the students enjoy studying. Analysis of his work has greatly strengthened the knowledge of the students and has served as a stepping stone between the abstract exercises of the design class to the more personal creations of the student.



Analytical drawing, from Giotto "Flight into Egypt" for movement of negative space

Analytical drawing of spaces and areas considering deep space and variety of shapes, such as circular and rectangular



MILITARY SERVICE CRAFTS

COFFMAN MEMORIAL UNION
UNIVERSITY OF MINNESOTA



Constructing shower shoes

MILITARY Service Crafts is an attempt to provide an activity whereby folks on the home front may make simple, inexpensive, but *useful* articles out of salvage materials to send to the boys at war. It could be used as a "morale device" to arouse people to a keener interest in our national position in this war. It could be a means of more quickly unifying neighbors into a service club for other greater war efforts. It could be used in teaching conservation and the use of salvaged materials. A good community leader or teacher will recognize many other possibilities.

In presenting this material to you, we are hoping that you—wherever you might be—will attempt to encourage a similar undertaking in your community, school, church, factory, or organization.

The descriptive material contained herein is only suggestive. It can be rearranged and reorganized to fit your particular situation.

Six months ago, after the first students had left the University for military service, a need for a contact with these service men was felt by some of those left behind. Attempts were made to build and strengthen this contact by a starred service flag, book collections, and letter writing, but there was still a lack of interest on the part of the individual student toward these "mass appeals." They did not realize the many little things these military trainees were compelled to give up because of the streamlined, hurriedly formed, and overtaxed training programs.

About the middle of March, someone suggested making personal gifts to send to service men. The value of this suggestion was soon recognized as being triple-barrelled:

1. It would bring the students closer to the problems of the trainees, would give the students a definite person-to-person contact, and would

A War Project for Community Groups, Adult Education Groups, Boy Scouts, Girl Scouts, Church Groups, etc.

"A little bit more for the boys at war"

Co-editors

MARY HAMILTON DE LAPP and DON COLLOGAN



Cutting out a picture frame

afford the student a chance to "do something" for his or her friend;

2. It would get usable personal gifts to the trainee or soldier and leave the feeling that the gang back home was beginning to realize what he had given up and was going through for their country's interest;
3. It would offer opportunity to use salvage material.

A few recreation and craft leaders went into a huddle with a few former students back on furlough to find out what small practical articles the men in service missed or desired, and which of these articles could be hand-made by inexperienced persons.

Samples were made of shower slippers, ash trays, cribbage boards, shoe cleaners, pipe cases, whistle lanyards, key cases, picture folders, writing boards, and shoe polishers. For the most part, all objects were made of scrap and salvage material available in the University community. Shower shoes were made from the ends of orange crates donated by the dormitory kitchens, scrap wood from the mechanical engineering departments, and scrap canvas donated by awning companies; ash trays were made from covers and bottoms of coffee cans donated by the cafeteria; cribbage boards from discarded bowling pins; shoe cleaners from three-for-a-dime brushes and scrap sheep's wool obtained from a clothing manufacturer;

pipe cases from leather and canvas samples and scraps donated by leather and awning companies; key cases from scrap leather and canvas samples; picture folders from scrap cardboard; writing boards from old pieces of masonite found in University junk piles.

The way in which these articles would be used by men in the service is as follows:

Shower Slippers. These slippers, worn while taking showers on board ship or in barracks, provide an effective precautionary measure against athlete's foot with which many men have been troubled. In the field, especially in warm climates, the slippers provide a cool relief from shoes.

Ash Tray. In barracks and on board ship all quarters must be kept very clean and with a small ash tray handy, a fellow can enjoy a smoke without danger of messing up his quarters.

Cribbage Boards. Cribbage seems to be one of the most popular games in the service since it can be played by two or more, and the compact cribbage case with cards in the center section can be conveniently carried in pockets or packs.

Shoe Cleaners. These were designed especially to remove dirty mud from boots of the boys in the army and then give the shoes a quick polish for inspection.

Picture Folders. A small folder was designed that could hold four to six snapshots and that could be set up when one is stationed and conveniently carried when en route; all men liked this item a lot.

Writing Board. So many times fellows want to write a letter and have nothing but their knees or bunks to write on. This board has a pouch for stationery and stamps on the back, can be easily transported, and has proved to be the most popular article in the entire group.

Shoe Polisher. This was designed especially for men aboard ship to give their shoes a final "quickie" shine before inspection.

Pipe Cases. This was designed with slots to fit on a man's belt so pipe smokers could carry their pipes without making the forbidden pocket bulge.

Whistle Lanyards. These were requested by men in the navy who said that for officers who had to have whistles the lanyards would be handy. There was some disagreement on whether these were furnished and also on how generally they were needed, so this item was discarded and in its place identification cords were substituted.

Identification Cords. Each man in the navy is required to wear three identification tags and in the army, two, and it was found that the cords the men were wearing would burn, so after some experimentation, a cord was found that would char but not disintegrate, was washable and somewhat perspiration resistant.

Key Cases. All men interviewed had need for this item as they all had to carry keys of one sort or another.

These articles were displayed before and discussed with service men in the army and navy and their suggestions were noted. As a result, several improvements were made in the items already set up and several items added. Among the additions was a sewing kit which could be made from scrap pieces of canvas, a tie and belt rack to fit on the inside of a locker which could be made out of a wire coat hanger, and a cribbage case made out of heavy scrap leather. All in all, the men were very enthusiastic about the items.

With this background work as a basis, the Coffman Union Board of Governors voted to undertake the whole project, giving up space for equipment and working in the Recreation Room, and setting up a fund for tools, materials, and supervision.

University storehouses and junk heaps were can-



vassed for old equipment and in this way we obtained work benches, tables, lockers, files, cupboards, etc.

An industrial education major was engaged to supervise the project and student committees were set up, one to organize and take charge of production, another to publicize and promote the project among the students. The head supervisor trained student supervisors who in turn assisted the workers as they came in.

ORGANIZATION

Community Governing Agency

Recreation Leadership

Military Service Craft Supervisor

Production Supervisor

1. Attendants' Chairman—schedules time of attendants. Co-ordinator-Attendants—responsible for giving out all materials, keeping records, collecting money, taking attendance, greeting newcomers, etc.

2. Instructor's Chairman—secures instructors, schedules and checks their attendance. Makes sure instructors attend training periods.

Instructors—responsible for all instruction in making of articles, correct places at close of work period.

3. Trainer of Instructors—analyzes all jobs and teaches instructors all processes required in making projects. Teaches manipulation and conservation of tools, materials and time.

4. Instruction Sheet Maker—draws up new and corrects old job sheets for all projects.

5. Equipment Manager—care of equipment and arrangement of room. Repairs old and orders new equipment.

6. Secretary—keeps file of records, scrapbook of publicity, makes up needed forms and acts as cashier.

Promotion Supervisor

1. Publications Committee—responsible for publicity in newspapers, magazines, etc.

2. Materials Committee—committee for getting salvage materials for projects.

3. Tools Committee—committee to get donations of usable tools.

4. Displays Committee—helps build publicity displays of projects and places them in prominent positions.

5. Contact Committee—arranges for speakers to explain Military Service Crafts to organizations.

Since one of the purposes of the University set-up is to utilize as many students as possible, the above set-up is given in considerable detail. In a small set-up the head supervisor may do all the jobs designated

above or he may have only two or three others to assist.

An important thing to keep in mind is that the more people that can be used, the more successful the project will be.

We hardly need to emphasize the great value and need of a carefully chosen personnel, and how equally important is a carefully planned and geared program. These two make for success or failure in any organization.

Many organizers claim a successful program cannot be carried on with volunteer workers; others seek only volunteers for help. We believe volunteers, if carefully chosen and given some training, are worthy of any effort, especially now during our all-out efforts for a war-time program.

All angles of your program must be geared for correct timing. A premature publicity campaign will bring in people who will meet "instructors" that are not adequately trained. Attendants and instructors, having spent six or eight hours in learning processes and procedures, become disinterested when no one else comes in to be helped or taught. Displays of materials, tools, and finished articles should be ready for the instructor training period, as well as for outside publicity. Certain kinds of publicity make getting of donations of materials much easier, and other kinds of publicity, for getting participants. All of these angles are interdependent.

Such a project once established has considerable publicity value and alert newspapers will be anxious for material. Display boards in strategic locations are effective. These might show the finished products, materials that go to make up articles, pictures and

letters from the boys at camp who have received articles, and so forth. Personal contact of individuals or groups, infusing them with some enthusiasm, has proved one of the most effective ways of arousing interest.

Personality traits enter into your selection of staff. "Good mixers" should be used as attendants who can turn "watchers" into "workers." "Handy men" will probably make better instructors. Promotion chairmen should have a large acquaintance in the community. Some sense of art would help your displays committee.

Above all, leave plenty of room for individual expression and seek every chance for strengthening an esprit de corps among the "gang."

Some may ask "why should we make these objects when many of them can be purchased at the Five and Dime?"

There are many answers to such a question: First, handmade articles mean more to the boys because they realize the person who sent it really took time and gave some thought to the task. Second, it gives civilians a chance to feel they have done a little something for the boys at war. And third, it teaches conservation and the use of salvage material. And fourth, even with supervision and use of tools figured in the expenses, the articles can be made for less than dime store prices.

For any person or group interested in such a project there is a booklet available which gives patterns (full size) to be used in making all items described, work sheets with directions and full particulars regarding possible sources of materials.



HOW TO MAKE A SHOE CLEANER

Specifications:

- a. Shoe cleaner is made with a small brush and a piece of sheepskin which is attached to the back of the brush.
- b. Tools and supplies: razor blade, tacks, hammer, glue, pattern, pencil.

Directions:

1. Lay pattern on the back side of the sheepskin and cut it out with a single-edge razor blade. See Figure 1.
2. With two or three tacks attach the sheepskin at one end to the brush.
3. Spread glue on the back of the brush.
4. Stretch sheepskin tightly across the glued back and tack.
5. When the glue is dry the shoe cleaner is completed.

HOW TO MAKE A BEATEN ASH TRAY

Specifications:

- a. To be made from a piece of tin can (from side or bottom).

Directions:

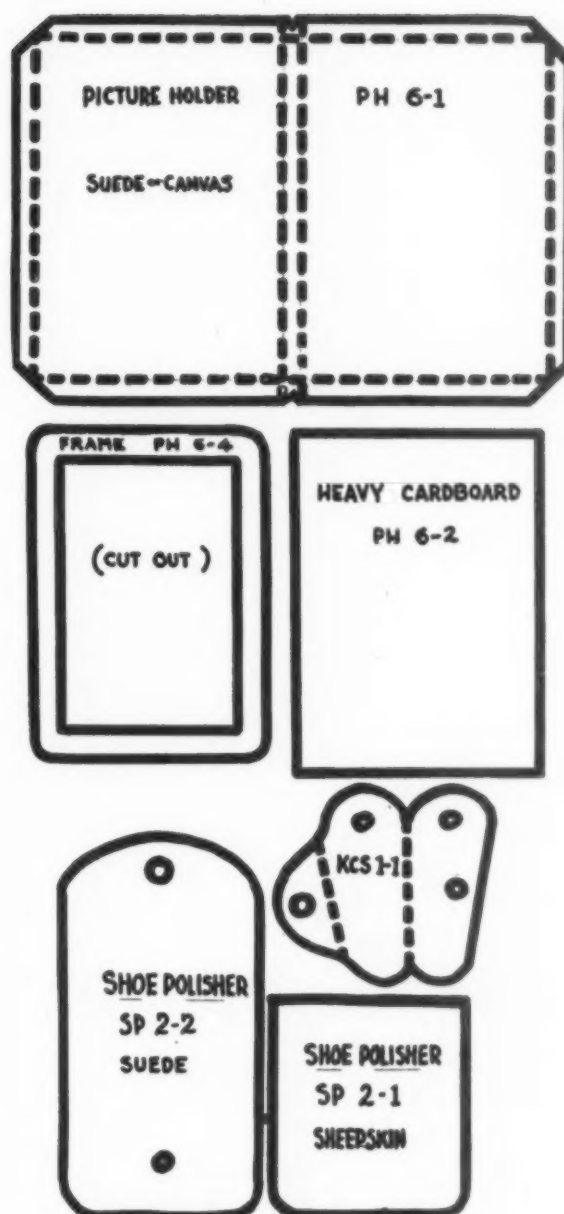
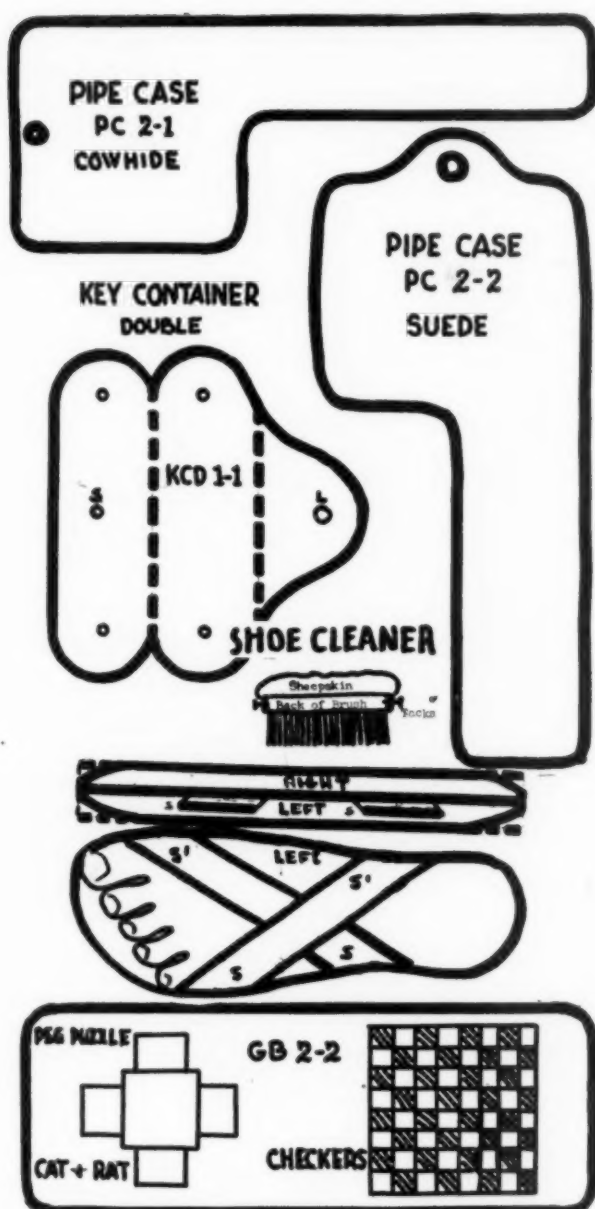
1. Cut tin roughly to size, allowing at least one-half inch around edge for later trimming.

2. Fasten tin to form or mold with C clamps, or nails (through scrap edge).
3. Starting in the center (with wooden, rubber, or horn mallet), work tin down into form with rapid easy strokes.
4. Using light rapid strokes, smooth out dents left by above operation.
5. Remove tin from form or mold.
6. Trim to desired size and shape with tin snips.
7. If stamped decoration is desired, add it now. (Experiment on scrap piece of tin placed on wooden block.)
8. File and sandpaper edges smooth.
9. Use fine steel wool and briskly rub tray to a high polish.
10. Tray should now be ready for use.

HOW TO MAKE A WRITING BOARD

Specifications:

- a. To be made of Masonite ($\frac{1}{8}$ -inch tempered preferred) and heavily varnished.
- b. Supply pocket on back made of cardboard, glued on at bottom. Paper clamp holds pocket shut and paper onto front.



Patterns for Military Crafts Project

Directions:

1. Cut Masonite to 9 x 12 inches, with square corners.
2. With a file, round the corners. (Diameter of a nickel or a quarter is about right.)
3. File all edges rounding, and sandpaper all edges smooth.
4. Brush on one heavy coat of varnish. Allow to dry thoroughly, then add another heavy coat of varnish.
5. Measure cardboard for pocket 10 x 12½ inches. Cut.
6. Fold bottom up one inch. Fold sides in about ⅛ inch.
7. Trim corners.
8. Glue bottom fold to back of Masonite. Clamp until glue is dry.
9. Drill a fine nail hole into the top edge of the Masonite at the center.
10. Put a drop of glue into nail hole. Center hole in clamp over hole in board. Drive nail (about 1 inch long) carefully into hole to fasten down clamp.
11. It may be desirable to sandpaper writing surface of board and add a third coat of varnish. Let glue and varnish dry thoroughly, then board is ready to use.

See Article on Military Service Crafts

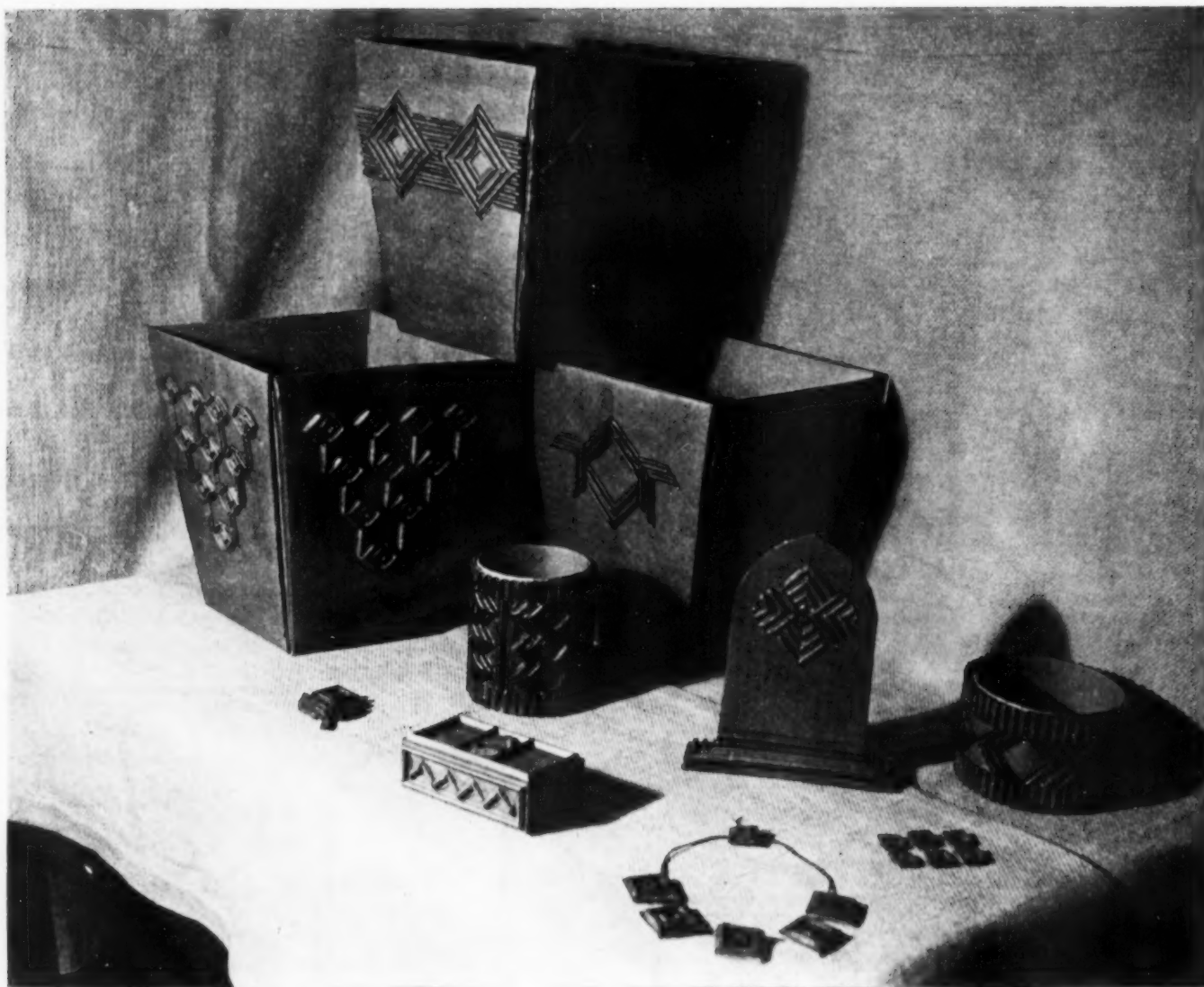
HOW TO MAKE A PIPE CASE

Specifications:

- a. Back to be made of lightweight cowhide. Front made of suede, laced with pyro strip. Needs one button snap.

Directions:

1. Trace around pattern PC 2-1 on a piece of cowhide. Mark one hole for button snap and holes for lacing.
2. Cut out leather with single edge razor blade or very sharp knife.
3. Punch holes for lacing and button snap with small punch.
4. Trace around pattern PC 2-2 on a piece of suede leather. Mark one hole (large) for button snap. Match holes for lacing from pattern PC 2-1, except on bottom of case.
5. Cut out suede leather with scissors, and punch lacing holes.
6. Measure enough lacing material for two and one-half times the distance to be laced.
7. Lace around case, tucking ends of lace between the leathers to hide them, and lace two times in corner holes.
8. Use an awl or nut pick. Go over all of the lacing (start at beginning) and tighten it up.
9. Refer to instruction sheet in Snap Fastener Kit, and insert button snap. Case is now ready for use.



CORRUGATED PAPERCRAFT MARION F. PEABODY Berea, Kentucky

THE growing emphasis on the conservation of materials and the diminishing size of school and personal pocket-books gives new zest to the adventure of turning discarded elements into things of beauty and usefulness.

The present experiment in the use of corrugated paper grew out of a need, in the perennially impoverished Kentucky mountain areas, for artistic expression in a medium available even in that "land-of-do-without"; but the craft grew to such proportions and revealed such intriguing possibilities that it seemed to have more than local appeal.

The basic materials, besides the corrugated paper, are cartons from the grocery, tin cans, and small boxes of various sizes. The wastebasket sections shown in Photograph 1 are of carton material covered with wrapping paper, the circular containers are tin cans; the bookend is of carton material reenforced with a doubled piece of tin from a tin can. The tin is lined first with heavy craft wrapping paper to insure a smooth surface against which the books rest. Felt may be added, as usual, to the base; though, in the Kentucky mountains, a piece of a worn-out woolen skirt or old coat answers the purpose very satisfactorily. The small box in the foreground of the photograph is a common matchbox which just escaped oblivion in the trash can!

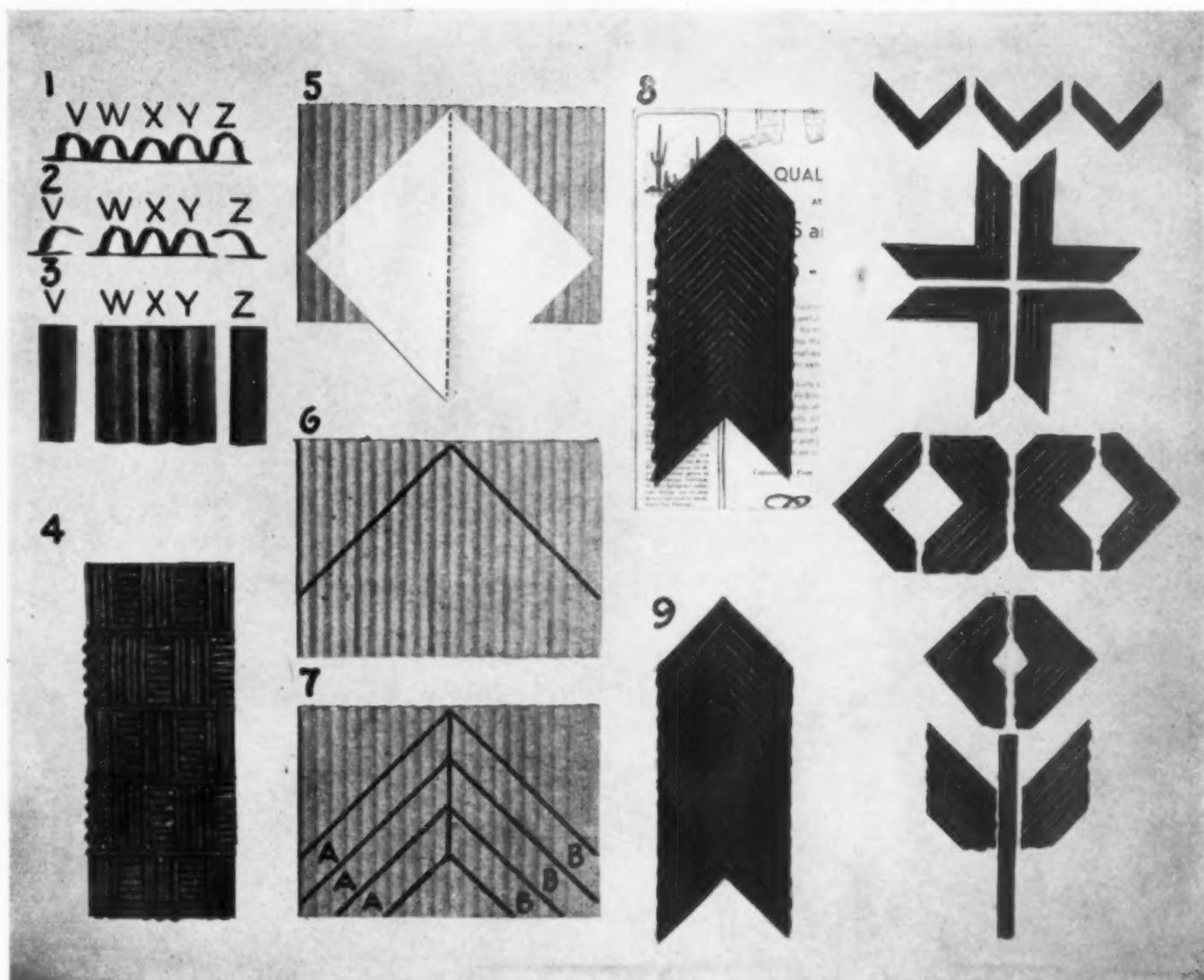
Going back to the waste basket, no paste was used on the face side of the sections, but the wrapping paper with which the sections were covered was cut large enough to provide generous flaps for

pasting on the *wrong side*. A warning should be given here with reference to applying the corrugated patterns to the unpasted wrapping paper surface. Only rubber cement should be used. Otherwise, the wrapping paper will wrinkle.

Instead of using new wrapping paper, success has been achieved by "crackling" paper in any color which has already served its primary purpose as a package wrapping. (More discarded material put to work!) "Crackling" is done by crushing into a tight wad a piece of paper (in this case, large enough for the four sections of the waste basket). The wad is then smoothed out, water is sponged freely over the entire surface and water colors in several hues are blended into the paper. The irregular creases, made by crushing, absorb more of the paint than do the smooth areas and so a tracery of dark lines is produced over the entire surface. Almost any combination of colors, properly blended, gives a satisfying effect—often that of old leather, especially after the surface has been shellacked twice.

The baskets shown in the photograph were done with new craft wrapping paper and left, together with the corrugated patterns, in natural color. With two or more coats of shellac, which both produces a durable surface and an enriching of the brown tones, the effect is that of carved wood.

Corrugated paper necklaces offer no end of opportunity for originality, and again, if left in the natural color, suggest carved wood or leather. However, painting with tempera colors and a



very conservative use of gold or silver, gives many delightfully unexpected effects.

With all phases of corrugated paper craft, the final process always should be the application of shellac or varnish, since this alone gives a permanent surface to an otherwise perishable medium.

All patterns, other than those involving verticals and horizontals, are built up out of the "HERRINGBONE" herewith described. So the simple process of uniting the corrugations on the diagonal always precedes the building of these patterns.

Long sharp shears and, in many cases, a razor blade are necessary for producing keen edges for corrugated paper patterns.

Those who experiment in this medium are sure to find that any one pattern suggests so many fascinating variations and uses that the only problem is to know when to stop!

LEGENDS explaining the Process Chart, Illustration 2:

1. END VIEW CORRUGATED PAPER, somewhat enlarged. Note that it (the paper) consists of "ridges" (VWXYZ) separated by "hollows" or furrows which are cemented to a foundation paper.

2. When cutting corrugated paper parallel to the "ridges," care must be taken to include the *whole* of the "hollow" on either side as shown in the group of "ridges" WXY. Ridges "V" and "Z" must be discarded as useless because they are left unattached to the foundation paper.

3. FACE VIEW of same ridges (WXY) ready for incorporation in a pattern.

4. SUGGESTION FOR A PATTERN composed of verticals and horizontals.

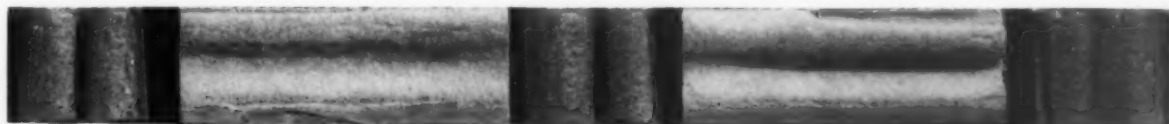
5. CORRUGATED PAPER, FACE DOWN, showing the first step in preparing it for use in patterns involving diagonals. Note "ribs" where "hollows" are cemented to the foundation paper. Match the center line of a folded square of plain paper with one of these "ribs" and

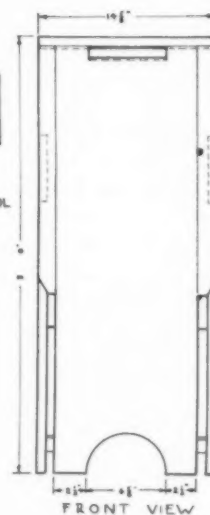
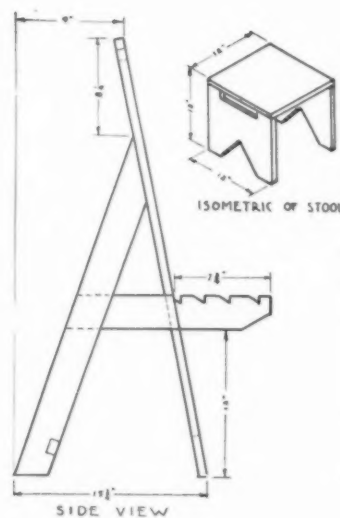
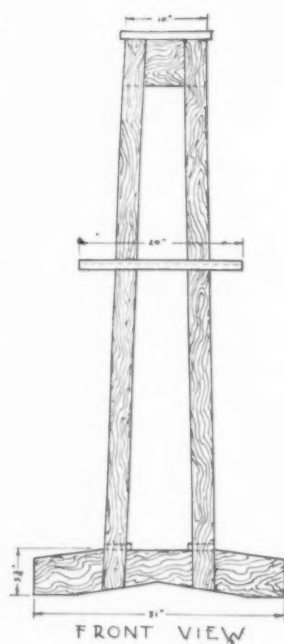
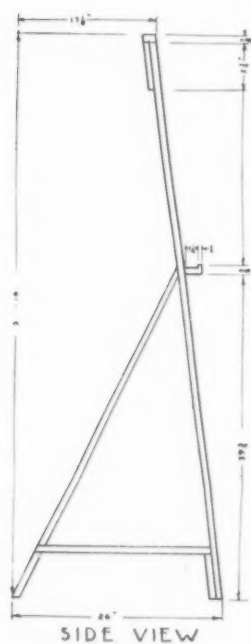
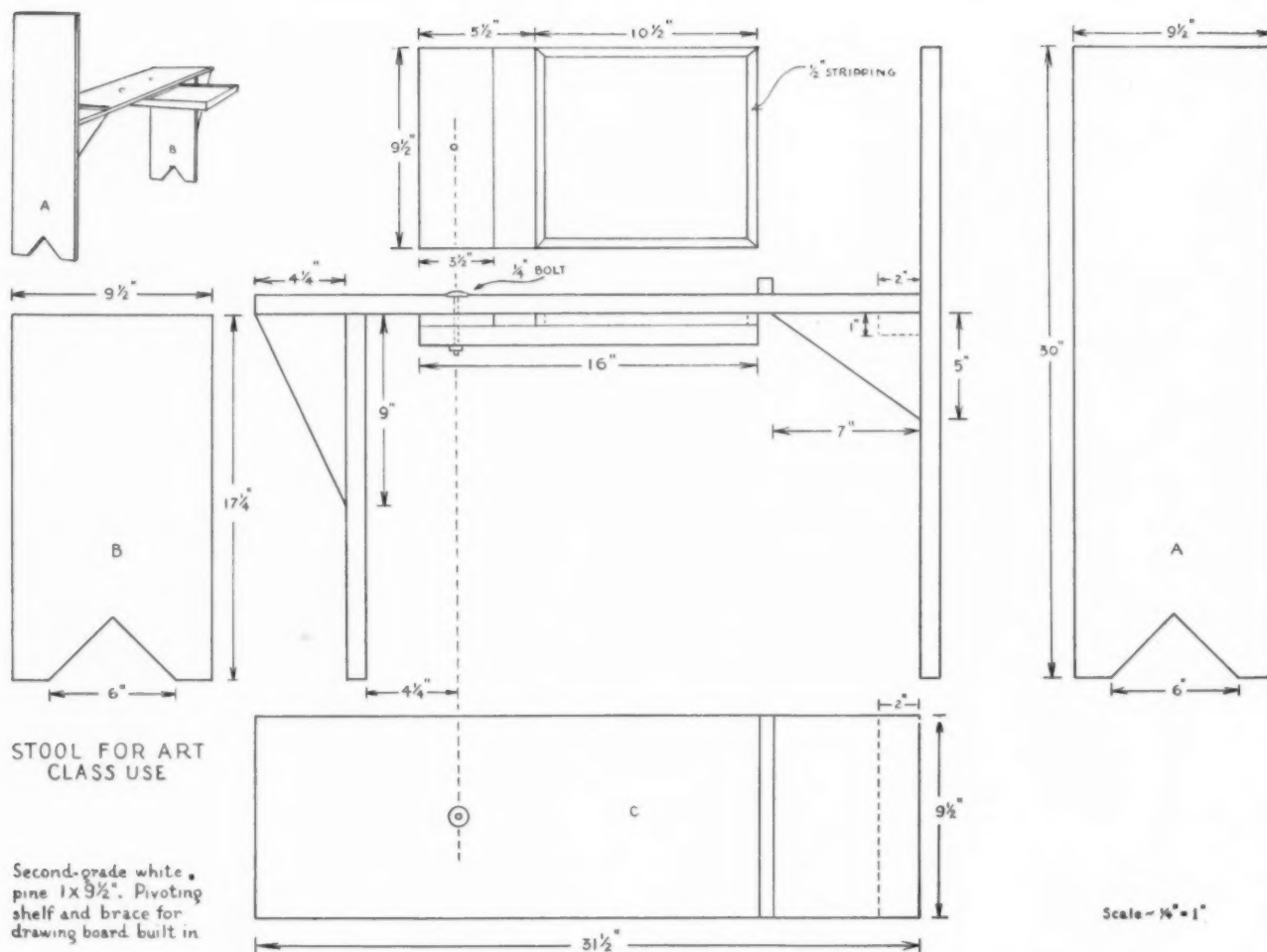
6. Mark the diagonals.

7. Measure from the original diagonals, strips of uniform width, marking those on the left, "A," those on the right, "B." Cut the strips with sharp scissors.

8. Mount an "A" strip and a "B" strip on a piece of newspaper, being certain that the now diagonal ridges come together in a series of perfect points.

9. Cut away all surplus paper. The "HERRINGBONE" thus made forms the basis of all patterns involving diagonals. The width of the herringbone determines, to a large extent, the type of pattern that can be made. In the patterns to the right, the individual "A" and "B" strips were one and one-half inches wide. Observe that a small space has been left between the various sections of each pattern in order better to show how the herringbone was cut to produce a given effect.





Equipment for the art room by Carl A. Meroy of Denver Art Museum

INEXPENSIVE ART ROOM EQUIPMENT

CARL A. MEREY

Denver Art Museum
Denver, Colorado

View of the Denver Art Museum's Workshop using simply constructed, economical stools. The class may be shifted with a minimum of time and effort



Talent and youthful enthusiasm mark the Denver Art Museum's art classes as one of the most popular vacation activities

THE Denver Art Museum's educational program first offered art classes for children in 1939. Like most projects, the beginning was just an idea, without funds, to ease the unfolding and testing of many plans.

Shortly after the inauguration of a regular system of classes, the lack of space and proper equipment created the first serious problem. Museum funds, as usual, were already taxed to the limit, yet a desirable activity needed encouragement. Fortunately, at about that time an excellent cabinetmaker was added to the museum's personnel of essential workers, and through his expert aid an economical solution was worked out for most of the immediate needs.

To conserve time and space, a system of hinged shelves was fixed to the two rooms allotted for the children's department. Second-grade pine boards were carefully selected, to exclude knotty sections, and were assembled into lengths of 8 feet, the finished table-like leaves measuring 22 inches in width. Pivoting braces securely hold the leaves in place during use and also enable them to be let down, hanging flush with the wall, when additional space is required.

The museum's art classes, designated as the Workshop and Printmakers, enroll children from the primary grades through the high school level. By allotting related grade-levels one day each week, the Workshop is able to handle weekly an enrollment of 250 members in two rooms of moderate size. On

High school student working in Colorado marble. The Printmakers classes, held each summer for a term of six weeks, attracts visiting students from all parts of the United States

Fourth Annual Printmakers students enjoying gouache painting in the Denver Art Museum's free vacation art classes



Clay modeling group in the Fourth Annual Printmakers classes. The Denver Art Museum supplies the clay free of charge. Note the hinged, table-like leaves fixed to the walls

Mondays, for instance, junior high school (7 to 9 grades) students meet; Tuesday is senior high school day; and Wednesday, Thursday and Friday is reserved for the primary and elementary grades. Thus, on certain days it is necessary to rearrange the furniture and equipment to suit the different groups. The primary grades require lower tables, and for that younger section two of the hinged table tops were

lowered to 25 inches from the floor. For the elementary group the height was found more convenient at 30 inches.

When the upper grades meet, the hinged boards are let down and specially designed stools are arranged in a circle about a still-life or model stand. The stools serve several purposes. As may be noted in the diagram, there is a movable shelf bolted to the back of each stool. It may be pulled out when the student is seated, and becomes a repository for pencils and miscellaneous drawing materials. The front leg of the stool is elongated to serve as a brace for a drawing board of any size. The accompanying photograph illustrates the manner in which these stools may be used to conserve space. They are capable of withstanding rugged use if built and reinforced according to directions.

Second-grade pine, nine and a half to ten inches wide, of the standard inch thickness, serves very well. The cost of each stool was slightly over one dollar, not including labor. The price of lumber will, of course, vary this estimate, especially during the present shortages. However, stools dispense with cumbersome chairs, they may be stacked away easily and, if not painted or elaborated upon, will be found to be most economical solution for quickly assembled art school equipment.

ADVENTURES in WOODCARVING

GRACE B. KIMMEL, Maria Mitchell School
Denver, Colorado

DOLORES' eyes were riveted to the block of wood she held in her hand. Out of it was growing a pioneer woman with her churn. As she held it at arm's length, to see her progress, Lloyd glanced up from his carving. "Say, Dolores," he said, "I like your lady." That drew the attention of everyone, for Lloyd was the master carver of this fifth grade class. Under his skillful fingers a piece of wood was rapidly becoming a man leaning casually against a tree reading a book. Praise from him was valued. Dolores smiled modestly and started rounding out the churn. Maurice whittled away at his floppy-eared donkey; Pete was engrossed in getting just the right curve to the back of his man in a canoe; everyone was intent on working out his own idea.

Interest was keen because the children chose the activity from among those suggested by themselves and by the teacher. It would be such fun, they thought, to make the pioneer people they were studying about out of wood. Part of the success of such an undertaking depends on the visual materials used and the conversations about the joy to be had from carving. Mary summed up the opinion of the class quite well when she said, "It must be fun to do when so many men and boys are always whittling." Further interest was aroused when the history of wood carving was discussed. Through the centuries it has had a fascination for man. It has been one of the ways he has satisfied his needs, utilitarian, esthetic, and spiritual. He has made bowls for his food, furniture for his home; he has decorated his buildings and churches, all with the skillful use of his knife.

Examples of work by others, both child and adult, were brought in by the teacher and children; these were arranged in an exhibit. The children freely handled the objects so that they got the feeling of roundness. Pictures borrowed from the library were shown, and those from magazines used to make a permanent file for the use of others. Visits to museums and buildings, where carving could be seen, were made.

Materials were discussed and it was decided that a soft wood should be used, since it was easier for beginners to handle. We learned that soft pines, which grew in different sections of our country, have interesting grains and are good; and that the gumwoods are used too, and take polish well. Edward suggested that balsa, a light wood that grows in swampy tropical regions, would be just what we wanted since it was soft and easy to cut. We were fortunate to have it furnished to us. The tools we used were simple, pocket knives, chip knives, single-edged razor blades, and a piece of sandpaper for difficult spots.

The time had come for the carving to start. It was explained to the children that there are different ways to carve. Some people make a drawing and transfer it to the wood while others prefer to carve directly on the block. We decided to use the latter method. Our figures were to be eight inches high and our wood was cut in those lengths. Through discussion and demonstration we found out how to divide the space for the head, body, legs, and feet and how to get the carving started. We decided on the things we must watch. We would not be in a hurry because we might get cut. We would not carve too long in one place,



but work all over the figure, for we might whittle away too much. We would hold our work away from us often to see if we were getting good action and the right proportion. We would not chip off big pieces because the wood might split. And, most important of all, we were making our own designs, we would not copy a model we had seen nor the work of another.

When the carving started, the concentration during class time was gratifying. Joan had trouble with the head of her woman. It was getting too small. Billy said, "You carve too long in one place. If you would hold it out and look at it oftener it would help." John cut his finger, which meant merthiolate and a bandage from the first-aid box. Shirley said, "John, you try to go too fast and you take off too much at once. You can't do that. You will ruin yourself and your carving too." Such suggestions were common.

"I thought I'd get to school a little early and carve"; or "I got my work finished so I came on to school. Do you mind if I carve?" often greeted the teacher in the morning. At noon little groups would slip in for extra work; at closing time someone would frequently ask to stay "just ten minutes more." All this with the class time activity at last resulted in the completed product.

Decorating our carvings was a matter of much concern. We looked at examples to make our decision. We saw that some were painted with oils, some were waxed and polished, while the only decoration of some of the others was the grain of the wood and the marks left by the knife. We decided that it was a matter of personal choice.

Any doubt about the success of the venture was dissipated with the reactions of the children when the work was completed and exhibited. Friends were brought in to see the figures. Children from other classes came in and out freely to see what brothers and sisters had done. Parents arrived and many remarked, "I've heard so much about this, I thought I'd come over to see what it's like." The crudeness of the first product was of little moment; the pride each felt in his own creative effort and in that of the others, even though it was more skillfully done, was the paramount issue. Their willingness to help each other when difficulties arose and their eagerness to repeat the experience was abundant proof that wood carving was an exciting adventure.

No teacher need feel timid about introducing wood carving in the classroom. Many children have, as has man through the ages, the desire to whittle. Why not capitalize on this jackknife urge? With a pioneering spirit, collect materials and start to carve. There are only two ways to learn the art—by seeing examples and by doing the carving.

ART ATMOSPHERE Promotes WHOLESOME
GROWTH

LENORE LINEHAN

St. Paul School of Art
St. Paul, Minnesota

Saturday morning class at work. Practical and simply constructed equipment

CREATIVE and spontaneous expression is a necessary attribute of a free childhood. It preserves and keeps alive and glowing childhood spontaneity and natural creativity. These constitute the very essence of wholesome growth. Absorbing interest attained in every phase of activity through free expression releases the child from all hindering inhibitions; happiness attained through satisfactions dispels all fears and anxieties. Guided by this philosophy, any class in art should prove genuinely productive and satisfying.

Each Saturday morning a group of boys and girls gather at the St. Paul School of Art for, what both teacher and pupils consider, two joyous hours of recreation. Notwithstanding discrepancies in interests and ages, the children work creatively at their various levels, preserving and enhancing their own individualities.

The more one's heart is in what is done, the more important it is to him. Therefore, activities while determined by the teacher must appeal to the immediate interest of every child. It must be something that lies close to his heart. Frequently the child who brings his dog, rabbit, or kitten for a sketching or modelling lesson, does the most outstanding work. Deep love, knowledge of the pet's characteristics, and pride in the sense of ownership, inspires the young artist and urges him to greater and more complete expression. The result is a lively composition because the child discovered important reasons for making a picture.

In this class, as in the public schools, the work is motivated and vitalized by appealing to the child's interest in home, school, community, and civic move-

ments. Stimulation for scintillating expression is provided by the significance and celebration of holidays, seasonal activities, athletics, picnics, birthday parties, excursions, fishing trips, Shrine Circus, St. Paul Winter Sports Carnival and the Festival of Nations. All of these are very definitely important in the daily living of our children.

Interests of children are so fleeting that activities and materials used vary each week. Large simple expression is emphasized and encouraged through the mediums of powder paints, large free art chalks and waxed crayons. By using and through informal discussion, the children become familiar with colors, primary and secondary colors, warm and cool colors, color schemes, tints and shades, and transparent and opaque colors. This technique develops a keen appreciation of color, a discriminating taste, and a sense of color harmony and value.

"Imagination still rules the world and dreams are the driving wheels of dynamic living." The appeal of finger painting to the imagination is unlimited. It is really the answer to childhood's dream. With one handful of paint he records his fantastic concepts drawn from his world of make believe. The satisfying surprises which result from free rhythmic movements, the experience of discovering new color effects, the thrill of accomplishing a pleasing composition—all make our finger painting mornings teem with excitement, enthusiasm, and successes. The activity utilizes all of the natural tendencies in boys and girls in promoting normal growth.

During the course of the year, experience is provided in sketching from life. Models are always



children dressed in colorful costumes. They feature costumes of foreign lands, sports attire, and characters from stories they like.

Free and unhampered movement is the key to success in expression. Pupils are encouraged to work as large as possible. The average size of the paper used is 24 by 36 inches. Emphasis is placed upon the fact that compositions are most effective when they pleasingly fill the space.

Movement is much more free while standing, so for most of the large work, papers are tacked to screens. Children adjust their papers in height for their own comfort. The screens are constructed of pulp board at a minimum cost. The material is so light, the screens are easily moved for convenience or effective lighting.

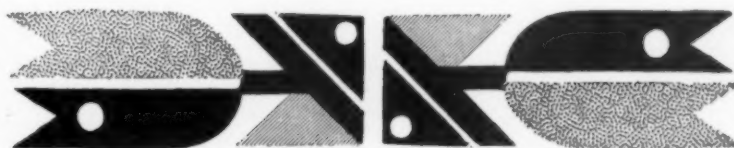
In developing large compositions, if the children so desire, several often plan and work together on one piece. Personalities grow and expand, and friendly and sympathetic attitudes result from this cooperation in group thinking and group working.

Other outlets which provide avenues for childish

expression are: paper construction, stenciling, free design, soap carving, and the creation of toys and favors.

Art experience helps children to develop an awareness to the many intriguing things which influence their daily life. They acquire a deep appreciation for the wonders which surround us and which make the world we live in virtually a fairyland of exquisite beauty.

In conclusion may it be said, the pupils and the teacher derive a vast amount of benefit and pleasure from the rich opportunities provided in the Saturday morning class at the St. Paul School of Art. The Philosophy which makes the class a success can be summed up in words by James M. Greenwood in the following quotation: "Teaching is to be judged by the condition of mind it produces in the learner. If it produces devouring eagerness, independent judgment, accuracy and rapidity in doing the work, and a becoming modesty, it is good teaching, however done."



✿ HANDS AND CREATIVE DESIGN ✿

FRANCES TRUCKSESS, University of Colorado, Boulder, Colorado



THE Best-Maugard method for creative design has always interested me. Those who know his seven symbols as a basis for the development of design know how very simply it has been presented. He lists the seven symbols and suggests that each symbol is found in nature. For example, the circle or dot is found in the sun, the moon, in flower centers; the zigzag in mountains and lightning; the wavy line in flowing water; the straight line in a tree trunk or mesa; the C-curve in the crescent moon; the S-curve in the movement of a snake; the spiral in a snail's shell.

He suggests using one symbol and repeating it for a border. Then, take a second symbol—any symbol that seems to fit the space—and add it to the first. All-over patterns are done in the same manner. Flowers and flower compositions, animals, even figures are approached in the same way. The book giving this helpful way is called, "A Method for Creative Design" by Adolphus Best-Maugard. This method for design has been used successfully by elementary grades and

with University students, as well as with the teachers who come to the University for summer work without former art training. It is amazing to note the ease with which they paint, and thrilling to see the pleasure it gives the students, young and old, to relate the colors and forms.

In presenting design to the lower elementary grades, one method has seemed to be most successful. It was arrived at by devious experiments. Discussion of design—calling attention to patterns in clothes, home furnishings, etc.—all contribute, no doubt, to the ultimate outcome. However, I get better designs if I skip the discussion period. There is less confusion if the problem is presented as simply as possible. I have found that a demonstration with the use of the hands in various positions seems to make it clearer than anything else.

"What fits this?" the teacher asks, as she holds up one hand with wide-spread fingers. "Does this?" she asks, and makes a fist of the other hand.

A chorus of "No!" The children quickly see that both hands must have wide-spread fingers to fit together.

The same thing applies to a fist. "What belongs to this?" asks the teacher, holding up a closed fist. She makes a stiff and rigid, wide-open hand.

"No!" the children cry, "Do this!" They wrap the second hand around the first. Sure enough, that rigid hand must bend over the closed fist to be related to it.

The children then play with their own hands and ask, "Look, do my hands fit?" or "Do mine belong together?"

After such experiments they were eager to paint. In a class of thirty the children arranged themselves in about five groups, each group provided with about seven colors of tempera paint and large sheets of newsprint. Sometimes a large symbol was made at an easel, and one by one the children contributed to this group design. This was discussed. We decided that we liked combining broad lines and narrow lines. They were much better than lines all the same width. We liked combining dark color and light color for contrast.

By then they shout, "Let's make our own now!"—and get to work with enthusiasm. One large symbol on a page is made and others are fitted in around it. The children are most generous with their praise of



other designs. They freely criticize and do not hesitate to make the following suggestions:

"Wouldn't John's look better if it had some bright color?"

"Wouldn't Mary's be pretty if it had some black?"

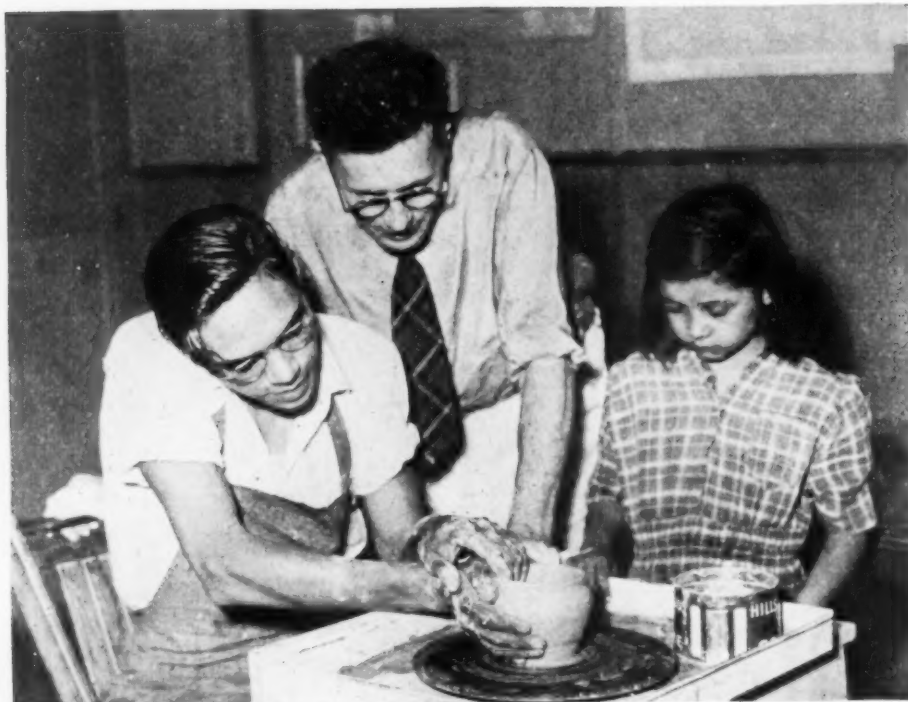
"I wish I hadn't made all my lines the same width."

There is no problem I'd rather present than this one on Design. It is pleasant to hear the children say on the next month's visit, "May we do designs again today?" So I find myself drawing the following conclusions:

1. Class enthusiasm is higher when the teacher gives some direction before the work starts.
2. Results are superior when there is planning, research, or demonstration beforehand.



THE LURE OF THE WHIRLING CLAY



EDWIN M. WINTERBOURNE
Art Instructor

MARION MILLER
Supervisor

Denver, Colorado

Mr. Winterbourne gives a student teacher some help

CREATIVE pottery by means of one of the oldest processes known to man, that of the whirling clay wheel. Yes, that is one of the things we are doing at Baker Junior High School. The potters' wheel is not a modern tool. Ancient bards sang its praises, and artists have always delighted in its rhythmic motion. The lure of the whirling clay is just as strong today as it was thousands of years ago.

Have you ever watched a skillful "thrower" at work? The full, round shapes rise so easily between his skillful fingers that it seems almost magic. After a demonstration by a skillful artist-teacher the children are delighted, and are all anxious to "try" it. It looks so easy, and they are sure they can do it. It is only fair, now, to explain to them the difficulties that will be encountered. It requires a great amount of skill, and skill results from thoughtful, conscientious practice. It is a hard long road if the child has to gain it all through haphazard experimental methods. Any normal child can master it in a reasonably short period of time under the guidance of a skillful teacher who knows where and why the child will have difficulty.

Above all, do not let the class think that they will all have a chance to do the wheel work unless you have a large number of wheels. If you will let the class choose the persons to work on the wheels there will be no hard feelings, and they should understand that the people chosen are to practice on the wheels continuously until they attain a fair degree of proficiency. Letting each child "try" the wheel for a day or two is sure to result in failure and disappointment for everyone. There is no surer way than this to kill all the interest in wheel work. I know, for I have tried it.

The rest of the class should be engaged in some related work. Some will wish to do some research work into the history of the potters' wheel. They will be much interested in the everyday lives of the early Egyptians, Phoenicians, and Chinese. They will also enjoy making drawings of these early craftsmen working at their crude wheels and at their kilns. This interest might very easily grow into a mural project in which the development of ceramics would be traced from antiquity to the present time. Those in the class who wish to do modeling would be interested in making clay models of potters at work, or some would wish to use other materials such as wood, wire, or sheet metal in building models of wheels used in the different stages of the art.

The choice of wheels for the school studio is important. In the first place it should be solidly built and steady. By all means it should be motor driven, and should run at a constant speed of 85 to 90 revolutions per minute. A foot-powered wheel is interesting in a historical way, but it has no place in the school-room. The learning process demands that the pupil's attention be concentrated on the actual manipulation of the clay. It is wrong to hamper that process by expecting the pupil to keep a heavy foot-powered wheel running at the same time.

There are a number of points which are most important for the beginner to remember, such as the moisture content of the clay; its thorough wedging, etc., which must be stressed over and over again by the teacher. In later articles the author will take up these steps, accompanied by close-up photographs which will clearly show the methods and processes.

Modeling and wheel throwing at Vail Community Centre



EXPERIMENTS in RED GLAZES

WILSON G. DIETRICH . . Art Supervisor, Faribault, Minnesota

● BTAINING a good red glaze is like hunting for a needle in a haystack. Most of us just don't try and the others try experiment after experiment. I am one of those try and try again persons—and I feel that I have obtained excellent results with the many experiments that I have made.

As a rule, good reds are obtained at low temperatures, usually around 1400° F.; from 1800° they turn toward the brown or green-brown, depending upon the glaze base, of course, and the oxide used.

Through an accident I obtained one of the most brilliant Chinese reds I have ever seen. I had been experimenting with white lead and sodium uranate and firing at 1600° F. with some results. Through many experiments my formula was finally developed to:

White lead	100
Sodium uranate	24
Flint	6

This formula I painted on a white vase and made ready to fire. I found that I had only 015 cones remaining (fuzed at 1418), one of these I used and hoped for the best. The vase came out a beautiful Chinese red, as I have said, brilliant beyond my comprehension.

Chromium oxide and chromium hydroxide produces reds when mixed with a lead glaze batch and fired from 1200 to 1600° F., from there it tends to become green. With a borax glaze batch it produces green up to approximately 1600° and from there it tends toward the red, usually red-brown.

A beautiful transparent crimson lake may be produced upon white clay by using 45 parts white lead,

3 parts flint, and 1 part chromium oxide and fired at cone 016. (If a set of weights is not handy, take a shotgun shell apart and use the pellets which work very nicely for small amounts. Small amounts, I think, should always be mixed when trying out a new formula.) If a fast firing kiln is used, use cone 017, for cones fuzed at a slightly higher temperature when fired quickly.

The following formulae all give beautiful reds, some with shiny surface and some with the dull but not mottled surface:

Transparent Red 04

white lead	141
whiting	30
spar	45.4
kaolin	38.7
flint	51
pink base	20

Deep Red 015

A	
white lead	223
kaolin	26
flint	24
A	30
tin oxide	.5
chromium hydroxide	.5
pink base	.5

Vermillion 015

A	
white lead	223
kaolin	26
flint	24
A	15
chromium oxide	1

Deep Blood Red 014

A	
white lead	223
kaolin	26
flint	24
A	40
iron oxide	.5
chromium hydroxide	.5
pink base	1

Red Orange 014

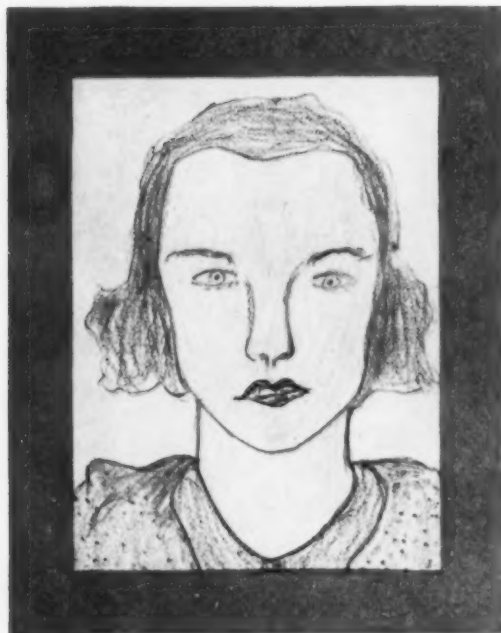
A	
white lead	223
kaolin	26
flint	24
A	20
chromium hydroxide	1
tin oxide	1

Brilliant Red-Orange 015

A	
white lead	223
kaolin	26
flint	24
A	20
chromium oxide	2
tin oxide	1

HEADS OF SIXTH GRADERS

LOLA M. ELLIOTT
Pana, Illinois



Portrait of girl across the aisle. Rex Parkuson, Age 12



Self portrait. Everett Tetley, Age 11

HEADS in paper bags! Mud heads! Wooden heads! Our heads! Portrait heads in water color! We've used them all this year. Heads went to our heads.

It all began before Halloween. We agreed to spare our parents' pocketbooks and make our own masks for the school party. The best free material seemed to be twenty-pound, brown paper bags from the grocery store. We cut pieces out of the folded sides of the bag so the bottom of the bag rested on the top of the head. The two smooth sides were left the original length to cover the chin, throat, and the neck and hair in the back.

We soon found that eyes had to be cut at exact places or they were useless. From locating the eyes, we began to notice the relative locations of ears, nose, chin, and mouth. It was a kind of exploring.

Some boys were so interested in measuring one another's heads that they wished they could make real masks. We got some clay (mud) from a basement

excavation near by. After wetting and kneading the clay at intervals for several hours we began a head. We laid bread wrappers on the head of a keg to put the clay on. Once the lump was on the oiled paper, the boys began patting and pinching the clay and measuring one another's heads and discussing the phenomena they discovered. The clay head was over lifesize because they began with a large lump of the clay. A group of four worked on the first one. They were the center of interest that day. When the modeling was finished to their satisfaction, we patted a layer of tissue paper over the whole face. Next, paper towels were torn into strips (about 1 by 1/2 inch) and soaked in a cup of paste thinned with water. These pieces were carefully pasted to the tissue covered



A paper sack masque

Applique head from imagination. Judith Powers, Age 12



clay. We were careful that every spot had four or five layers. The whole board was set on a window sill to dry over night and we washed hands, a couple of desk tops and the pan the clay was in, and brushed up the floor.

By the next day the paper was dried enough to be almost firm while the clay was soft enough to be dug out with a spoon. We let the scooped out paper mask dry thoroughly. Then it was painted with tempera.

Before the first mask was finished two other groups were organized to take their turn at modeling on the keg head.

We enjoyed the finished masks immensely as everyone had had a finger in the pie.

One boy then carved heads from spools.

At Christmas time a friendly photographer gave us a stack of the thin black papers that come between films. With our previous experiences with heads, we easily stepped into cutting silhouettes. Such fun! We used one another for models with an eye out for proportions. We changed seats in such a way that everyone got to make a profile sketch on newsprint paper of everyone in the room except himself.

Such discoveries! Dolores has such a nice curve over her forehead and down to the tip of her nose. Leon's nose is perfectly straight! Don's chin is square! etc.—all suddenly discovered after 5½ years of close association!

After that we each chose any one we wished for a model and made a sketch on the black paper. These we cut out. It was great fun. The habit of observing developed swiftly and surely.

We worked arithmetic and studied geography in double quick so we could have an extra period to play with our sketches. Each pasted his best one on white drawing paper which he mounted in a folder of blue construction paper. The only snag was that the model yearned for his portrait and the artist wanted to keep his production. We agreed that the artist had first claim.

Some time afterward one of the girls surprised me with a sketch of herself on ruled tablet paper that she had made at home with the aid of a mirror. It was very frank and fresh. It needed better paper and maybe color. We decided she should take three sheets of

water color paper home to make more sketches to be brought to school.

Then our color fun began. She chose water color as a medium. We decided to color the worst sketch first, keeping the best one for a more experienced moment. Curiosity, eagerness, and fear went into that first attempt at free water color. I demonstrated the wet paper technique and then I withdrew with anxiety and misgiving to await the result. I wished I had not allowed a choice of water color for a self-portrait. When the girl said she had finished, I went to look, prepared for the worst. I was agreeably surprised to find a good beginning. A frame was made from the side of a cardboard box.

Then all of us discussed the picture. There is a fixed rule in our room that in such criticisms, fellow classmen point out *only* things they enjoy in another's work, and the artist mentions *only* things he sees that could be changed for the better. Usually after this phase of the discussion, the artist asks for suggestions as to how he can achieve the improvements he desires. It happened so in this case. All of us became a research party. All sorts of original suggestions were made. All sorts of pictures were brought—ads, photographs, cartoons. Reproductions of paintings were inspected. (We have no art museum near.) The last two sketches were colored with a greater skill.

By this time others had caught the self-portrait germ and fevers were mounting with a thirst for color skill developing. The self-portrait fame spread and pupils from other rooms came in to see.

One pioneer then brought a sketch of little sister which she chose to color with oil crayon. Another chose grandpa.

The questions of light and angle to pose the model came up.

Now, personalities are asserting themselves. Some are still engrossed in posing and sketching family and friends. Some are choosing the flowers in colorful little pots to sketch and paint. One is beginning to ask about sketching some neighborhood landscape. And two are still building model airplanes.

Since working on our heads we are more alive to people, and forms, and colors, and moods, and characters about us.

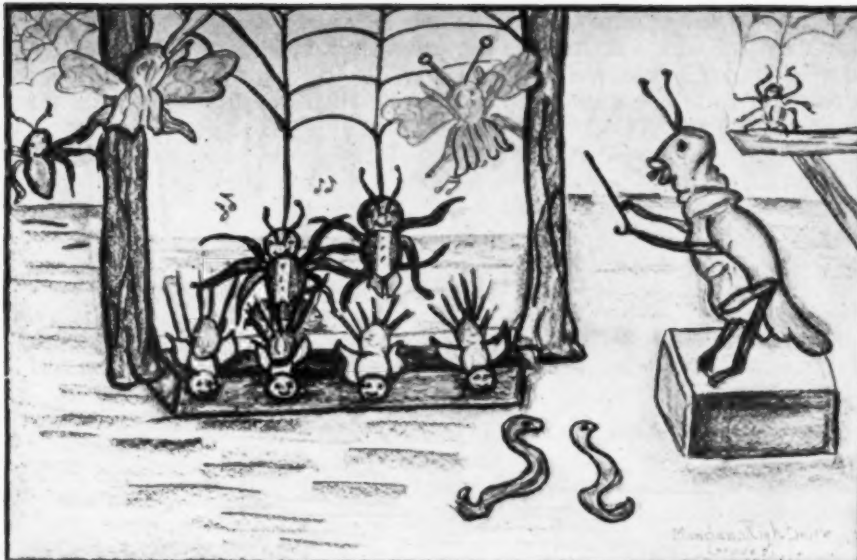


UNIT on EMOTIONS

KATHERINE CARDWELL
Director of Art
Kansas City, Kansas

"HUMOR"

THE SPIDER BALLET, with the Grasshopper Director and the Lightning Bug Footlights, drawn by Mandana Rightmire, Grade 7, Roosevelt School, Kansas City, Kansas, under the direction of Miss Myrtle Hansen



WE Have a little gallery in the Boys' and Girls' Room of the Public Library. It is not elaborate, simply a cork strip to which we can thumbtack drawings above the bookcases, but we keep it filled with current art work from the elementary schools, and the visitors, adults as well as boys and girls, are always interested in seeing it.

The subjects and schedule are announced several months in advance so that the art forms from many

classrooms are harmonious and appear well when displayed together.

Every year we have a different series. Some of these have been "Creative Design," "Handicrafts," "Color," and "Art in Modern Life." This year the displays represented different "Emotions."

The purpose of art activities connected with "Emotions" was to lead pupils to be more sensitive to the feeling or emotional quality in creative art, and to bring about a growth in power of expression.

Four subjects representing a variety of emotions were selected. They were "Patriotism," "Dignity of Work," "Humor," and "Art to Music." These were timely, interesting, fitted in with regular work, and offered a wide range of expression.

All art activities revolving around the present national crisis were entered in the "Patriotism" group. Posters and illustrations related to the sale of Defense stamps and bonds, contributions to the Red Cross, conservation of materials needed in wartime industries, ways to keep fit, and loyalty to our country were some of the subjects which the children chose to use. Some of the pupils had attended the American Royal Parade and the drawings they made of the band marching and the flag flying made important contributions to the Patriotic collection. The flag salute was a familiar and stirring subject. Some made designs using national emblems and colors. Children in the lower grades were able to illustrate experiences connected with safety, health activities, victory gardens, ways to save paper, rubber, electricity, and other things. In

"ART TO MUSIC"

PEASANTS, drawn while listening to the "Hungarian Rhapsody," by Delma Grace Eaton, Roosevelt School, Kansas City, Kansas, under the direction of Miss Margaret Eberhardt. The pupils had seen many pictures of peasant costumes and were familiar with the painted doorways, tiled cottages, tasselled stockings, etc.





"WORK"

THE WORKER AND THE WAR INDUSTRIES, drawn by James Nicklin, Grade 8, Mark Twain School, Kansas City, Kansas, under the direction of Miss Lucille Holcombe

all of these activities pupils were able to show a growth in their ability to express a thrilling, stirring emotion that was strongly appealing.

"Dignity of Work" was connected with the social studies in all grades, and pupils used their own knowledge and observations in their interpretation of the idea. In the primary department, the idea was approached through the subject of workers. In the upper grades it was connected with the study of industries. One school had a steam shovel at work in the neighborhood. After watching the machine at work, the pupils made their drawings from memory. Children love to watch an operation of this kind, and their close observation of machine detail and action of the workers was clearly shown in the highly successful results. Strength, forcefulness, and vigor were the qualities of emotion expressed in the "Dignity of Work" drawings.

In these serious times it is important that we do not lose our sense of "Humor." This display brought out the natural comedy and caprice which children love to show. It consisted of cartoons, caricatures, toys, masks, exaggerated animals, and many other amusing subjects which the children experienced or imagined. If the outbursts of laughter which some of these results produced were a test of the emotional appeal, this was one of the most successful displays.

The last show of the series "Art to Music" came in May and gave a graceful, springlike finale to the unit. The pupils liked this activity. After learning something about the selection, they drew while listening to the music. They found that the music helped them to create with more freedom and speed and that drawing helped them to concentrate on the music with more intensity. The results showed rhythm, movement, color, imagery, and a poetic feeling.

Some of the most outstanding pieces from the whole was shown at Western Arts in Kansas City and later circulated among the schools which had contributed to it. The pupils were pleased to see their work properly mounted and favorably displayed. Although many of the pupils had seen the drawings as they

appeared in the library displays, this gave them the opportunity to see and discuss the results as a group.

In an activity of this kind, it is important that the final summary and evaluation by the pupils is not neglected. They talked about how the different emotions had been expressed. They liked the stirring patriotic scenes of the band marching and the flag flying. They were conscious of the well-planned color, shading, movement, and composition of "The Worker and the War Industries."

The humorous quality of the "Spider Ballet" with the grasshopper director and the lightning bug footlights appealed to them. They could appreciate the swing of the design and the color and rhythm in "Waltz of the Flowers" and "Peasants" inspired by distinctly different selections.

The drawings were mounted in such a way that they could be removed without damage from their white mats and they will eventually be returned to the pupils who made them. I have reason to believe that they will be kept as valuable possessions with a memory of having been a part of a glowing, exciting, experience.

Next year I think we may see what we can do with "New Ways of Using Old Materials." We shall probably work out some art activities typical of our city, using some of our native products. Whatever the results may be, I am sure that our little gallery will have something of the originality, imagination, and creative power of children to interest the visitors.



"PATRIOTISM"

THE BOY SCOUTS CARRY THE FLAG, drawn by Thane Robinson, Grade 8, McKinley School, Kansas City, Kansas, under the direction of Miss Elnora Carlson

OLD FRAMES ... NEW USES

JONATHAN SAX, Assistant to B. G. LEIGHTON,
Director, Leisure Education Department,
St. Louis County Rural Schools, Minnesota



SAVE those old picture frames—the kind that were hung so high they were practically on the ceiling! Buy them from rummage sales, Goodwill industries, Salvation Army stores, second-hand stores, van and storage outlets, raid your own or friends' attics or cellars. Those frames won't cost you more than 10 cents or 25 cents apiece if you know how to look around.

Old Victorian picture frames with all the twists and turns of the period, when treated properly, have many uses in our modern scheme. In a classroom or in a home, a bulletin board in an old Victorian frame painted cream or pastel gives interest and accent to a room. (There are rooms where gilt or vivid colors on



the frames would be right.) In a classroom, hung at the students' eye level, it can be the center for the best picture of the week produced by a pupil. A postcard received by a student from a friend, a pair of beautifully knit mittens received for a present pinned on the bulletin board, a Christmas wreath or spray, a textile newly arrived in the stores, a new cotton print appropriate for a prom dress, cartoons or "funnies," or an unusually fine Christmas card—any of these belong on a framed bulletin board. Student responsibility for the care of the bulletin board is always in order.

A reproduction of a fine painting or an original print from the school library art collection can take its place on a bulletin board similar to the one illustrated.

For flower shows, for still life arrangements, use an old Victorian picture frame with a pasteboard box fitted temporarily behind it.

A hanging shelf built behind an old-fashioned frame makes an attractive unit in a room. The shelves are in natural oak. Hang as you would a picture, using a strong hook behind the shelves.

An old small gilt frame with a new shadow box built separately around it is practical since between the two units a print or picture can be inserted. The weight of the inner frame against the shadow box holds the print in place. Such a unit is effective when set on a chest or table and leaned against the wall. Change the prints to suit the season or the mood and avoid monotony. The illustrated frame is stained dark red mahogany.

Old picture frames become new assets in the home, in the lobby of a teacher or student social room, in the hallway, in the school library, in the art room, in the home economics demonstration dining room, in a private home almost anywhere.

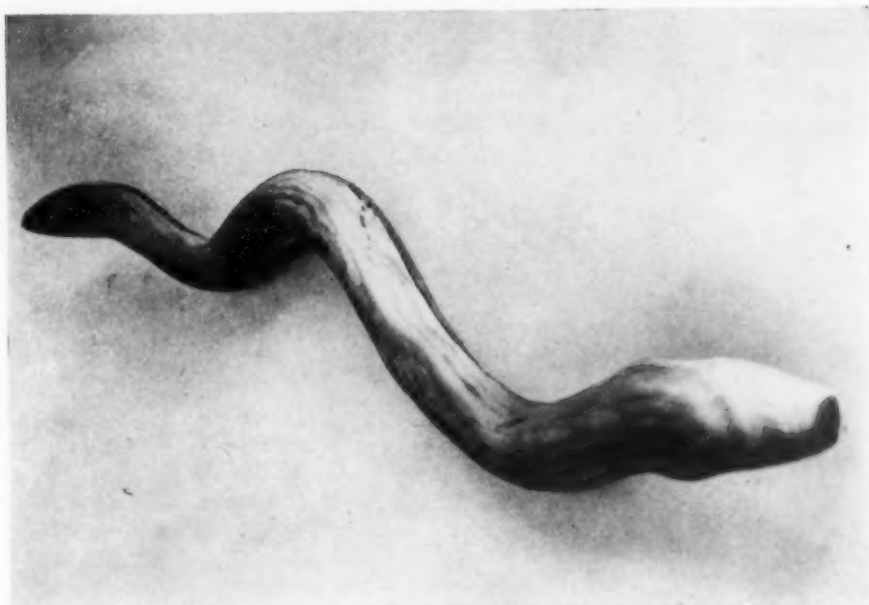


Illustration No. I



Carved from a crotch of a tree

WASTE MATERIAL from the FOREST and SEASHORE

JANE REHNSTRAND

State Teachers College
Superior, Wisconsin



THE seashore and forest offers many materials that may be adapted to art problems. Now as never before we must conserve our resources.

A trip to the beach will yield many pieces of weathered wood, mostly pine knots that resemble birds and animals.

Roots and branches from the forest also offer many queer shapes that look like birds, insects, animals, and mammals.

Illustration Number I looks like a very real reptile before any carving has been done. Illustration Number III, with a little carving, might be a bird in flight.

The pert rooster was made from a crotch of a green tree. The tail was made with one side of the green crotch spliced and modeled into shape. The rest of the bird was made with the other half of the crotch.

Illustration Number II is a combination of roots and branches and makes a very live animal when a little paint is added to make it more realistic.

This project stimulates the imagination and emphasizes the use of environmental material.



Illustration No. II



Illustration No. III

SALVAGE—CLEAN-UP—PAINT-UP Campaign

Radio Station WTCN

Speakers: ANN GINN and
BESS FOSTER MATHER
Art Supervisor,
Minneapolis, Minnesota

Center of downtown window showing Junior High School illustrations sponsored by Junior Association of Commerce, Minneapolis, Minnesota



MRS. GINN: Mrs. Mather, I understand that the Art Department in the public schools is cooperating with the Junior Association of Commerce in the Clean-up, Paint-up, Salvage Campaign. In fact, I believe you have some kind of a contest going on. I wish you would tell me how you go about putting on such a contest.

Mrs. Mather: In the first place, all contests involving awards have to be approved by the Board of Education. It is fortunate that we have such a ruling because it keeps students from being exploited by individuals and agencies whose interests are not purely educational. We welcome the opportunity to cooperate with every worthy civic enterprise, whenever our programs will permit. Two years ago both Junior and Senior High art students entered a Clean-up week poster contest. This unusual group of posters which received awards was displayed earlier this month at the Western Arts Association convention held in Kansas City's beautiful Civic Auditorium. These posters and a group of America on Guard posters are now on display at the Walker Art Center. However, this year we are not making posters. We are doing something different.

Mrs. Ginn: I'm wondering what you could do that would be different, or that would take the place of posters.

Mrs. Mather: You see, we are more or less "posterized to death." We are very War Policy minded in these days. Youth is eager and willing to cooperate with the government wherever the opportunity presents itself. Participation in this campaign is in line with the National Conservation program and helps in the building of morale. We believe that in addition to the need for developing technical and manual skill along mechanical lines, we should utilize and foster the creative talent of our young people. This talent should

not be confined to the making of posters, but should be utilized in the many and varied activities outlined in the art education curriculum.

Mrs. Ginn: My curiosity is aroused. Won't you tell me just what your students are doing to contribute to this city-wide tidying up campaign.

Mrs. Mather: This year's contest was opened to Grades 8 and 9 in the Junior High Schools. Instead of posters, they are doing large illustrations. You know, vivid and dramatic experiences in the pupil's environment offer incentives which create an urge to draw.

Mrs. Ginn: Mrs. Mather, what is an illustration? Is it a painting?

Mrs. Mather: Yes, it is an arrangement of picture forms into a pleasing whole. A good illustration (regardless of medium used) requires the following basic elements of good composition: Center of interest; filling the space by placing picture forms from side to side and from top to bottom (interweaving, as it were); by grouping picture forms, rhythm, balance, and proportion are achieved.

Mrs. Ginn: Mrs. Mather, just what do you mean by "picture forms?"

Mrs. Mather: Perhaps I can explain this by making a comparison. Words are the vocabulary from which sentences are built. Picture forms (figures, houses, trees, flowers, etc.) are the "vocabulary" from which illustrations are composed.

Mrs. Ginn: Where do the students get their ideas for subjects for these illustrations? I note that this year the word Salvage has been added to the usual Clean-up, Paint-up slogan.

Mrs. Mather: Students were given the opportunity to illustrate any idea suggested by the subject for the

campaign. Our superintendent expressed his interest in the beautification and cleaning up of vacant lots. The following subjects offered many suggestive ideas: Civic Beauty, Civic Pride, Civic Cleanliness, Community Health, Community Safety, Conservation, Fire Prevention.

Mrs. Ginn: I assume awards are offered to make the contest more exciting. Are there cash awards?

Mrs. Mather: We educators prefer scholarships, art publications, and art materials, to cash prizes, and the Junior Association of Commerce cooperated beautifully with us. This year they give us a summer term scholarship at the Minneapolis School of Art for first prize. Second prize is a year's subscription to *American Artist*. Third prize is a beautiful art book "Indian Art in the United States." In addition, eleven Honorable Mentions are to receive Certificates-of-Achievement.

Mrs. Ginn: I assume that judges for an Art Contest have to be "hand picked." By the way, who were the judges for this important task and what were their particular qualifications?

Mrs. Mather: Naturally, they are a civic minded group willing to give their time and their business and professional art knowledge and experience.

Mrs. Ginn: I'd like to see these prize winners. Will they be displayed anywhere in the loop?

Mrs. Mather: Stanley Bjorklund tells me that the Award winning illustrations are to be shown in the 7th street window of the Minnesota Federal Savings and Loan Association. The dates are April 24 through May 3.

Mrs. Ginn: What becomes of this work after the window display?

Mrs. Mather: It is kept in the Art Department office, to be included in exhibitions, and used for inspiration for similar future contests.

Mrs. Ginn: Mrs. Mather, do you know if art students in other cities have a part in the nationwide J.A.C. campaign?

Mrs. Mather: I recently attended the convention of the Western Arts Association held in Kansas City.

According to the newspapers, Kansas City J.A.C.'s also work through the schools, homes, and improvement associations, civic clubs, and other organizations as well as various departments of the city. It sounded as though Kansas City's debris littered vacant lots, and unsightly buildings and homes were headed for a face washing. However, the spectacular stunt of hauling an old two-story house to the Union Station plaza to be painted in two minutes by 250 painters strikes me as having far less educational value than the plan worked out by our J.A.C. in connection with the Minneapolis Neighborhood Houses. Mrs. Ginn, you know about this project, don't you?

Mrs. Ginn: Yes, isn't it an interesting and worthwhile venture? I understand that boys and girls (ages varying from 7 to 15 years) are collecting salvage material which will be purchased by the local salvage dealers. Monies received are to go into the Neighborhood House general fund to be used for whatever purpose seems desirable. The Neighborhood House obtaining the most money is to get an interior paint job for one room. All participants are to receive a movie ticket for a special performance. Mrs. Mather, to go back to your school participation in the local Clean-up, Paint-up, and Salvage Campaign, do you feel that it was worth while?

Mrs. Mather: Definitely. Taking part voluntarily in any worthy civic cause, places emphasis on broader social values. From the youth of today will emerge the civic leaders of tomorrow.

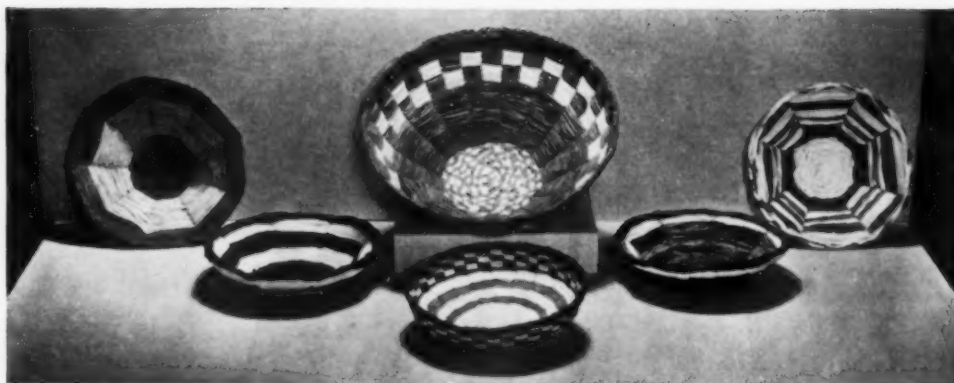
Mrs. Ginn: Well, thank you, Mrs. Mather. Ladies and gentlemen, you have just heard Mrs. Bess Foster Mather, Art Supervisor of Minneapolis Public Schools, in a discussion of the illustration contest for the Clean-up, Paint-up, and Salvage Campaign being sponsored by the Minneapolis Junior Association of Commerce. Be sure to see the prize winning illustrations on display in the window at 123 South 7th Street.

And I'd like to mention that spring is the time to clean up and paint up your property, all the while salvaging the scrap metal, rubber, paper, and rags that have accumulated. These waste items are needed by Uncle Sam. If you are in doubt getting rid of that waste, call Geneva 7712, and they will make arrangements for picking up the salvage materials. This is Ann Ginn speaking.



STRONG CREPE PAPER BOWLS

LOLA M. ELLIOTT
Pana, Illinois



STRONG, practical bowls and baskets can be made very inexpensively from crepe paper, any kind of cardboard (tablet backs in particular), and a little paste. The tools needed are scissors, ruler, a pin, and a crepe twister. A crepe twister is a block of wood with holes bored in it. It sells for ten cents. There are three steps in the construction; the frame, the woven sides, and the finishing braid.

The frame is the first step. Any piece of cardboard will do. An ordinary tablet back will make any size up to six inches in diameter. The color or printed matter on it makes no difference as none of it will show in the finished bowl. Lay out a circle about two inches greater in diameter than you wish the finished bowl to be. We use a strip of the cardboard for a compass by putting a pin in one end and a pencil through a hole in the other end (see Fig. 1). Using the same point for a center, draw another smaller circle for the bottom of the bowl. Cut out on the line of the outer circle.

Making the spokes comes next. Divide the circumference into equal parts. Make an *unequal number of parts for one strand weaving*. Make an *equal number of parts for doing two strand weaving*. One strand weaving is easier for small children. Do not let the divisions be more than one and one-half ($1\frac{1}{2}$) inch apart at the outer edge. Connect division marks to the center by lines (see Fig. 2). Make a dot one-fourth ($\frac{1}{4}$) inch to each side of the division lines at the outer edge. Draw a line from each of these dots to the point on the division line where it is cut by the inner circle (see Fig. 3). This forms triangular points toward the center. Cut these points away. Bend the resulting spokes up at the inner circle. The frame is now complete. If a bowl frame more than twelve inches in diameter is made, a third circle is advisable midway between the first two. Then every other point is terminated at the middle circle and the others at the inner circle (see Fig. 4). Bend the spokes at both inner and middle circles. The two lengths of spokes allows the outer widths of the spokes to be kept small and the inner widths wide enough to be strong. The bowls made on frames with points of two depths have sides that are curved while the others are straight.

Two colors of crepe paper make an interesting color scheme, but as many colors can be used as desired. Stripes, checks, and other designs can be woven of the different colors.

The weaving is done with inch wide strips of crepe paper that have been pulled through a crepe twister. Slip the crepe paper out of its wrapper a little way. Make a line across the roll an inch from the edge. Cut on this line through the entire roll. Cut several of these strips. Run these strips through the larger hole of the crepe twister.

Next comes the weaving. For the single strand weaving on the frames with an uneven number of

spokes, paste one end of a piece of the twisted paper to the bottom of one of the spokes (at the inner circle). Proceed to weave the strand under and over the spokes. When one strand is used up, open the end, paste the open end of the new stand to it, roll the patched place between the fingers and proceed to weave. Add a different color for a stripe when one is wanted.

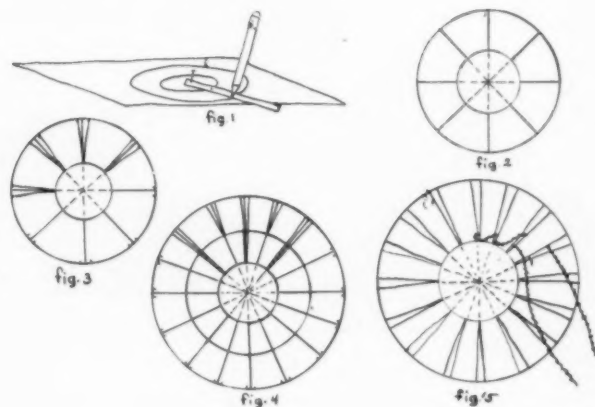
For the double strand weaving on the frames with an even number of spokes, slip the middle of one of the strands around a spoke and bring the bottom strand up under the first spoke (see Fig. 5). Take the original top end of the strand down over the first spoke and up under the second spoke. Proceed, always taking the back strand down under and up before you let loose of it. This is important for even weaving. Weave one spoke at a time in two-strand weaving. By using one color for one strand and another color for the second, a pattern of checks is woven.

Weave to the very top. A little of the center of the spokes on the smaller bowls may be left uncovered, due to the curvature. Paste the ends down and lay aside till the binding is done.

For the binding, use three strands of the same twisted crepe and braid it into a loose flat braid. Two or three colors may be used in the braid for a salt and pepper effect.

Cover the exposed cardboard in the bottom of the bowl with paste. Carefully lay one end of the braid in the paste against the weaving and coil it around in ever smaller circles till the bottom is covered. An easier but less attractive covering for the bottom is a circle of colored construction paper. After the bottom is covered, put paste on the exposed cardboard at the top of the bowl. Begin placing the braid on the inside edge, letting it extend a little above the edge at all places. Carry it entirely around and—without cutting—lay it diagonally over to the outside. Keep it even with and pasted to the braid already on the inside, and carry it to the beginning point. Paste the end down securely.

No further treatment of any kind is necessary. You have a firm bowl whose lovely colors are undimmed by varnish or other treatment. By varying the size of the circles, the color combinations, and the woven designs a wide variety of bowls can be made. Add handles and you may have baskets.



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The above sketch was mainly done with an HB **Koh-I-Noor**, in order to obtain the accuracy which the artist desired. The darker areas were shaded with a 2B **Koh-I-Noor**. Kidfinished bristol board was used.

As a technical tip, it is interesting to note that in drawing clean-cut instruments of war, such as planes, the technique can seldom be as free and loose as in sketching dilapidated buildings and like picturesque subjects. Here, where the planes are in motion, many of the strokes very naturally follow the direction of flight.



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1943 Directory of Art and Craft Supplies

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This is the Third Annual Directory of materials and supplies used in teaching the arts and crafts in schools, and where they may be bought. Additions and corrections will be gratefully received to make this list more complete another year. Comments and suggestions are invited. Address: SCHOOL ARTS MAGAZINE, Directory Dept., Worcester, Massachusetts.

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* Note particularly the illustrations on pages 196 and 197. Very effective use has been made of what might otherwise have been "waste" material. There may be an objection to encouraging the use of some articles, but this article was prepared before tin cans were listed as essential in the salvage campaigns. But corrugated paper is still available and may be converted into attractive and useful articles of domestic economy. The author of this article teaches in a section of the country where conservation is an ever-present necessity. Miss Peabody gives us a valuable lesson.

* If my teacher in the fourth grade had given me a block of wood with instructions for carving a figure of some sort, it is possible my initials would not have been cut with a new jack-knife into the new board fence of my neighbor. We have made considerable progress in education in these sixty-odd years! My neighbor assisted materially—and verbally—in this education. "Adventures in Woodcarving" (page 201) is a timely article, very complete as to detail, quite within the range of any fifth grade group. The Denver teacher and the school which did the carving described were happy when parents and children of other classes came to see and praise the work of these young learners in an ancient craft.

* From the St. Paul School of Art come two contributions this month—one by Cameron Booth on the subject of Design, and another by Lenore Linehan who tells how an "Art Atmosphere Promotes Wholesome Growth." Each of these illustrated articles should furnish an inspiration to

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every teacher of the arts. The Design article attempts to give some indication of the sequence of problems. There are many and they are progressive. Each must be understood and appreciated before proceeding. The teacher's first problem is to encourage the student to experiment and to gain confidence. This is another article which, if carefully studied, will be of great help.

• • •

* Saturday morning classes at the St. Paul School of Art "have two joyous hours of recreation." Here these children give creative and spontaneous expression to their feelings. To be sure, there is the element of direction, but this is parallel to their interests, for where one's heart is the more important is the activity. If every child in our country could be found in a school like this every Saturday morning the "atmosphere" created would be surcharged with the spirit of Victory!

• • •

* The two articles on pages 206 and 207 are closely related. The first, "The Lure of the Whirling Clay," is a "story" of the pottery class at the Baker Junior High School in Denver. What to do, what to avoid, the equipment, the technique, relation of pupils to the work in hand—a very practical and suggestive explanation of the course in pottery and ceramics in this School.

• • •

* "Experiments in Red Glazes," the second contribution, by the Art Supervisor at Faribault, furnishes several formulas for obtaining reds

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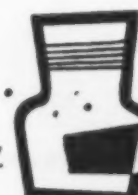
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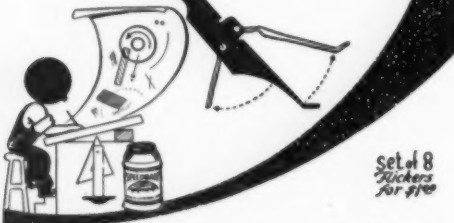
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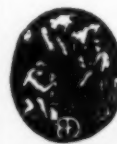
* Salvage, scrap, and waste material, are common "passwords" today. Three short contributions on pages 212-215 offer good suggestions for using material which has apparently served its usefulness. There is (1) the recommendation for salvaging old picture frames and converting them into bulletin boards or display cabinets. (2) Gather weathered wood, from shore or forest (pine knots, etc.), which resembles animals or birds. By shaping, carving, and coloring, unique articles are possible. (3) This is a radio conversation in a salvage, clean-up, paint-up campaign. Each of these has in it good suggestions for art and craft work with a background of cooperative patriotism.

* Crepe Paper Bowls and Baskets, according to Lola M. Elliott, Pana, Illinois, can easily be made by following the directions given on page 216. The results, to judge by the illustrations, are very pretty and strong. Few tools are necessary and the material is easily available. This is another way to engage creative hands, quite practical and interesting.

* Now turn to the advertising pages and see the mass of excellent material for carrying on the art and handwork suggested in this number of *School Arts*. A splendid increase in advertisers and space taken are evidence enough of the need for a greater emphasis on the practical and cultural arts in our public schools.

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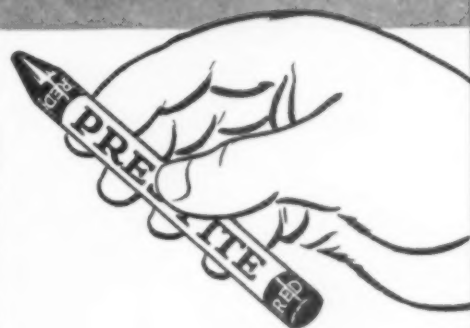
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(Continued on page 12-a)

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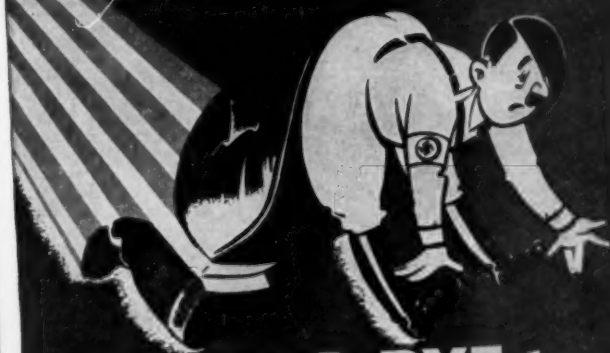
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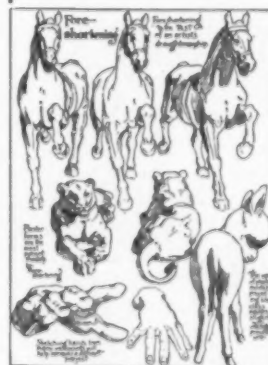


Justrite Drawing Contest conducted by Louis Melind Company was participated in by hundreds of high and grammar school students. In the foreground of the cut is pictured one of the entries submitted by Dorothy Casago, a student from Immaculata High School in Chicago. First place winner was a thirteen-year-old boy, Tim Phalen, of Mason City, Iowa.

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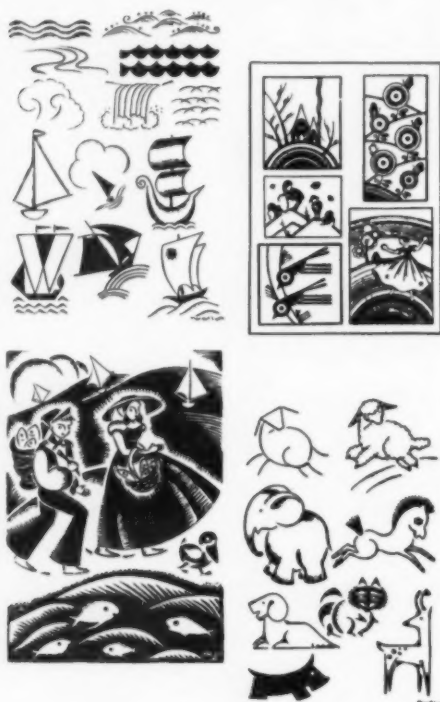
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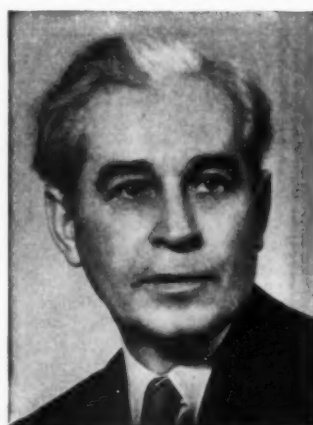
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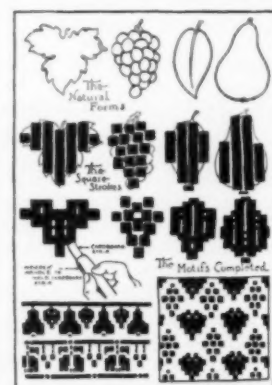
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